



The Antiquary.



JULY, 1897.

Notes of the Month.

The disadvantage from which a monthly magazine like the *Antiquary* suffers, by having to go to press early in the preceding month was never more painfully exemplified than in our last number. In the Notes of the Month in the *Antiquary* for June we announced the re-election, on St. George's Day, of Sir A. W. Franks as president of the Society of Antiquaries. This announcement in our pages would only reach our readers after they had already learnt from the daily newspapers of Sir Augustus Franks's death. In him the Society of Antiquaries has lost one of the most distinguished antiquaries who have filled the presidential chair.

It is not too much to say that the death of the president of the Society of Antiquaries is an irreparable loss. Sir A. W. Franks's profound knowledge was always at the service of others, and his decision on any point was at once accepted as final. It had only to be reported that Sir A. W. Franks assigned a particular character or date to an object for the matter to be accepted as settled. The writer remembers a remarkable instance of the kind which occurred a few years ago. An exhibition of maces and civic insignia was being held at the rooms of the Society of Antiquaries, and among the objects in the room was the crystal mace or sceptre belonging to the city of London. Mr. Franks (as he then was), holding the sceptre in his hands and carefully examining it, startled the meeting of the Society by stating that the greater portion of the mace was of Saxon date.

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Suppressed murmurs of astonishment greeted the announcement, and it was thought by many that the word "Saxon" was a *lapsus lingue* on the part of the speaker, who, however, repeated the statement with measured emphasis of enunciation. No one ventured to dispute his verdict, and the more leisurely examination by other experts has subsequently confirmed the judgment which was then passed at the time, at sight, by Mr. Franks as to the date of the very beautiful and remarkable object in question.

In recording Sir A. W. Franks's death, we cannot do better than quote the obituary notice which appeared in the *Times*: "Sir A. W. Franks was the elder son of Captain Frederick Franks, R.N., and Frederica, daughter of Sir John Sebright. He was born in 1826 at Geneva, where, and at Rome, his parents lived during his boyhood, and was educated at Eton and at Trinity College, Cambridge. Even in his college days he developed the taste for mediæval archæology upon which in later life he became the leading authority, and he published in 1849 a volume of *Ornamental Glazing Quarries*, containing many drawings by his own hand. At the same time he began his extensive collection of rubbings of monumental brasses, which was eventually presented to the Society of Antiquaries. He acted as secretary of the Exhibition of Mediæval Art held at the Society of Arts in 1850, the first of many similar displays, and it was probably the knowledge of the subject he then showed that led Mr. Hawkins, the Keeper of the Department of Antiquities at the British Museum, to propose that he should enter the Museum as an assistant, which he did in the year 1851. The department was then a mere collection of odds and ends; when Sir A. W. Franks retired it occupied more than one-half of the upper floor of the building. The post of Principal Librarian of the Museum was offered him, but he declined it, feeling that his proper vocation lay in his own department. He was a man capable of warm friendships, which was in itself a benefit to the Museum, and it may safely be said that it is to his friendship with Mr. Henry Christy, Mr. Felix Slade, Mr. John Henderson, and Mr. William Burges, and to

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the advice and help that he gave them in forming their various collections, that the Museum owes their valuable bequests. To him was due the comparatively recent purchase of the Royal English gold cup; he actually bought it himself from Messrs. Wertheimer, and it was only the consideration that his purchasing powers would be curtailed for some time that decided him to appeal to others for help in keeping it for the nation. Other sections besides his own bear witness to his catholic taste and great liberality, and he was not infrequently requested by Government to give his judgment on proposed purchases. As soon as his retirement from the Museum became inevitable under the Order in Council he was placed on the Standing Committee, and took up to the time of his death an active part in the business of the Museum. He was for some time Director of the Society of Antiquaries, a post involving the editorship of the society's publications, and in 1891 he was nominated president for the usual period of seven years. The society as well as the Museum was familiar with his liberality, and quite recently he presented to the society some hundred volumes from his antiquarian library. Many struggling antiquaries and others can testify to his generosity both with his varied knowledge and his purse. His chief collections are of Chinese and Japanese porcelain and English pottery and porcelain (both presented to the British Museum); drinking vessels of all materials, and Japanese works of art (both on loan at the British Museum); Continental porcelain (now exhibited at the Bethnal Green Museum); rings and gold ornaments—the rings forming undoubtedly the finest collection in existence; and book-plates. The latter collection was the amusement of his later years, and is due to his intimacy with the late Lord de Tabley, who was the first to take up the subject. It is probably the largest and best in England. At the Fountaine sale Sir A. W. Franks joined the syndicate of gentlemen who secured for the nation the objects now in the South Kensington and British Museums. In order to give the trustees of the British Museum a lever to use with the Government, he offered to give objects equivalent in value to the special grant asked for. The works of

art he then presented were worth about £3,000. His friendship with the late Lady Charlotte Schreiber led him to help her in her great work on Playing Cards, and when Lady Charlotte's sight failed he undertook the completion of the book, the last volume of which appeared shortly after her death. His principal discovery in archæology was to separate the work of the age which produced what he called 'Late Celtic' antiquities—perhaps the most artistic productions of any people who have inhabited this country—from that of the age which preceded and followed it. His persistency as a collector, moreover, managed to secure for the nation the best collection that exists of the remains of this period—a period which lies on the borderland between the prehistoric and historic periods in Britain, and about which antiquarian relics are our only means of knowledge. He had in hand at the time of his death a catalogue of the enamels in the British Museum—one of his favourite subjects. It is to be regretted that it was not finished, as a work on the subject is much wanted. Among his published archæological works may be mentioned the valuable catalogue called *Medallic Illustrations of British History*, which he edited with Mr. Grueber in 1885, an edition made in conjunction with Dr. Latham of Mr. J. M. Kemble's *Horæ Ferales*, a volume which his additions converted into a standard archæological work, and a treatise on glass and enamel, which, though brief, is, with regard to the enamel, the most trustworthy treatise in English on the subject."

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The funeral service, which took place at St. Andrew's Church, Ashley Place, and at Kensal Green, was attended by a large number of Fellows of the Society of Antiquaries. By his will Sir Augustus Franks has bequeathed to the Society of Antiquaries all his heraldic manuscripts and such of his printed books on archæology, art, and cognate subjects as are not already in the Society's library, while to the British Museum he has left the whole of his collection of drinking-cups of various materials, his collections of plate, rings, jewels, etc., valued altogether at something like £30,000, as well as his enormous collection of book-

plates, which is probably the most complete one existing. The bequest to the British Museum is subject to one condition, and that is, that his executors are to apply to the Treasury for a remission of the Succession Duties. If this is not conceded, then the articles, instead of becoming national property, are to be sold by auction. We presume that there will not be any hesitation on the part of the Treasury in acceding to the conditions annexed to this munificent bequest, which is really only the finishing act to a succession of gifts to the Museum made during his lifetime.

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The Council of the Society met in pursuance of a summons from the secretary on June 3, in accordance with the Charter which directs: that "in case the said president of the Society of Antiquaries of London, during the continuance of his said office, shall happen to die, or be removed: that then and so often it shall be lawful for the Council of the said Society, or any nine or more of them, to meet within twenty days next after such death or removal, and to choose one of the said Council to be president of the said Society: and that the person so chosen by the majority of the said nine or more of the Council shall be president of the said Society, and continue in that office until the twenty-third day of April then next following, and till another shall be duly elected and admitted into the said office in his room." The Council proceeded to election by ballot, and it appearing that Viscount Dillon was duly elected, he was declared from the chair president of the Society in succession to Sir Augustus Wollaston Franks. The election of Lord Dillon will, we believe, meet with very general approval. Lord Dillon, who is well known as an accomplished antiquary, has for some years past been President of the Royal Archaeological Institute, he is also curator of the armoury of the Tower of London. For several years before succeeding to the title Lord Dillon was secretary of the Society of Antiquaries, and took an active part in its proceedings and work.

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At the time when we write notice has been given of a ballot for the election of two members of the Council of the Society in

place of Sir A. W. Franks, K.C.B., deceased, and Edwin Freshfield, Esq., LL.D., treasurer, resigned. The ballot is fixed for the ordinary meeting on June 17, and the Council recommend Messrs. Edmund Oldfield and H. A. Grueber for election. A ballot is also to be taken for the election of a treasurer in place of Dr. Freshfield. Mr. Philip Norman is recommended by the Council for election. We have no doubt that by the time this note is in the hands of our readers the recommendations of the Council will have been adopted.

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Mr. F. C. Penrose, F.R.S., read a paper on May 17 before the members of the Royal Institute of British Architects on "The Parthenon and the Earthquake of 1894," when he described the result of his recent examination of the Parthenon, the object of which was to advise the Greek Minister of Public Instruction, and the Archaeological Society of Athens, as to certain repairs which were required in consequence of the damage done to the building by the earthquake of 1894. Having referred to the principal events which had reduced the building to its present insecure condition, and to the reports of M. Lucien Magne and Professor Dürm—the two international consulting architects appointed with himself to confer with a local committee on the subject of the damage—the lecturer said that earthquakes had been a cause of mischief to the temple from time to time for more than 2,300 years. Athens fortunately lay at a distance from the special lines of seismic action; but both the Parthenon and other buildings on the Acropolis showed clearly, and particularly by the twisted drums of some of the columns, that the earthquake of 1894 was not an exceptional one. Indeed, this last earthquake, as it did no very great damage to the fabric, had had the fortunate effect of directing attention to a number of serious weaknesses, which, if neglected, might lead to a great catastrophe; and it was very much to be hoped that the present political disturbances might not be allowed to hinder the execution of the precautions which had already been commenced, and were urgently demanded. Almost the whole of the damage which was traceable to the earthquake of

1894, consisted in the fall of a piece out of one of the drums of a column on the south side, and that of a rather large portion of one of the architraves of the Posticum. Both pieces were probably already split and liable to be easily shaken down. Another cause of mischief was the action of the roots of plants of various kinds, which had been allowed to grow on the top of the temple. Discussing the details of the damage, the lecturer pointed out that the part of the temple which demanded the most immediate attention was the hexastyle portico of the Posticum. The difficulties attending the removal of the condemned blocks and the fixing of those which were to replace them were alluded to, and in conclusion the lecturer stated that few of the new stones proposed to be introduced would make any difference in the general view of the temple, and that they would be stained with copperas, so as to be almost indistinguishable from some of the old time-stained marble.

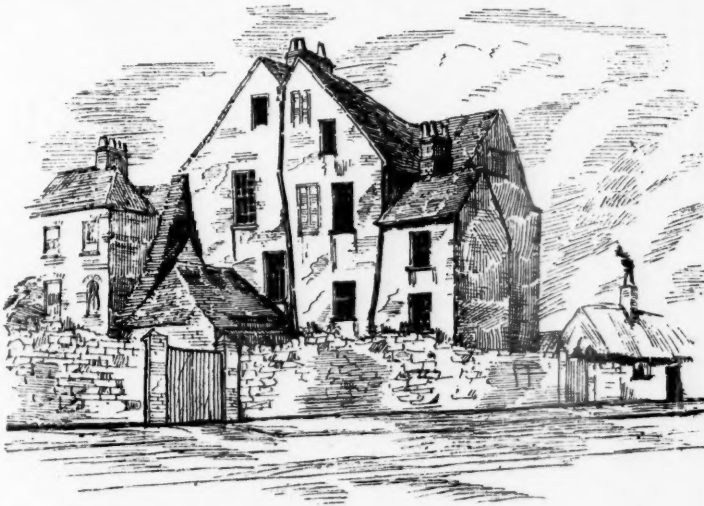


A correspondent writes to draw our attention to an extraordinary proposal which has been made in regard to Leigh Church, Essex, the tower of which has been recently injured by being struck by lightning. It seems that the tower was struck last year also; and as the church stands on high ground and in an exposed position, the ecclesiastical authorities of Leigh are devising means for avoiding, if possible, a similar occurrence in the future. The method which our correspondent says is proposed, and which, according to the newspapers, is favoured by many, is to destroy the upper stage of the tower, and so render the church safer from danger by lightning. This is truly a wonderful proposal, and one which we should have scarcely thought to be possible. Our correspondent adds: "I think the *Antiquary* should be up and doing when such vandalism is projected. The tower is a very fine Perpendicular one, and it would be a thousand pities to destroy or injure it after it has weathered the storms of nearly 500 years. If you will look into the matter, and put the S.P.A.B. on the scent, you will be doing a good work." We have much pleasure in adopting our correspondent's hint, and commending the matter to the tender mercies of Mr. Thackeray Turner and his council.

At a meeting of the Royal Statistical Society, held on May 25, Sir Robert Hunter read a paper on "The Movements for the Enclosure and Preservation of Open Lands." Sir R. Hunter remarked that the hedges which were now typical of an English landscape were in the main of modern creation. The early agricultural settlement of the country was based on a system of common farming, which precluded permanent enclosure. The first step in the movement for the enclosure of common lands was the passing of Statutes in the reigns of Henry III. and Edward I., but it seemed unlikely that there was any general change in the agricultural system of the country until the Wars of the Roses ended. The desire to grow wool for home and foreign manufacture produced the agrarian revolution of the sixteenth century. Landowners endeavoured to convert the arable fields of the village into grassland, and the means employed were harsh and oppressive. During the seventeenth century a few enclosures were made by the aid of the Court of Chancery, and by the sale of Crown rights, but the eighteenth century saw the first serious attack upon commons and common fields. The first private enclosure Act was passed in 1709. During the next forty years more than 1,600 private Acts were passed, and during the whole century nearly 3,000,000 acres were enclosed. By the aid of an Enclosures Clauses Act nearly 2,000 private Acts were passed between 1801 and 1842, and a total area of 1,300,000 acres was enclosed. In 1845 the Enclosure Commission was constituted, and between that year and 1869 a further area of 618,000 acres was enclosed. There was difficulty in estimating the extent of common land remaining, two Parliamentary returns differing by 800,000 acres. The average amount of common fields still left was insignificant. The counter-movement for the preservation of open spaces originated in 1864, in a desire to preserve suburban (mainly metropolitan) commons. The Commons Preservation Society was founded in 1865, and a long course of litigation, conducted under the guidance of the society, defeated the claims of lords of manors to enclose under the Statute of Merton. In 1869 Mr. Fawcett stopped the enclosure of rural commons, and in 1876 the Commissioners were directed

by the Commons Act of that year to favour regulation of commons as opposed to enclosure. After referring to Miss Octavia Hill's assistance in the preservation of open spaces, Sir R. Hunter stated that by these means and by the regulation of commons an area of 3,686 acres of open space had been secured within the county of London during the last thirty years, while in the metropolitan police district outside the county a similar area of 10,293 acres had been placed at the public disposal. If the royal parks were added, London was in possession of 4,935 acres within the county and nearly 14,000

from its striking appearance as contrasted with the meanness of its surroundings, and also because, according to the general tradition of the neighbourhood, it was at one time the dwelling of Dean Swift. Indeed, it is even asserted by some that it is the very house in which he died. The view is that of the back of the house, which is now in the last stage of dilapidation, and will in the course of a short time be demolished. The front and back were originally of stone, and the south end still is so. The front and back have been cased with brick and coated with plaster in more recent times, and



DEAN SWIFT'S HOUSE, DUBLIN.

acres outside the county, but within the metropolitan police district. In the provinces, so far as could be ascertained from a return obtained from a number of towns of more than 6,000 inhabitants, nearly 12,000 acres of common land, park and garden had been secured to the public during the present reign, and probably during the last thirty years.



Mr. D. Alleyne Walter writes as follows :

"The old house of which I send a sketch, although it presents no special features of architectural interest, or indeed has any pretension in that particular, is yet noticeable

this has in many places fallen off. The front to Dorset Street has nothing to call for remark, being like that of most of the houses in Dublin of a similar date ; its only ornamentation is the stone architrave and keystone of the doorway. There are indications that the house has been of greater extent than at present. This is shown by the broken-off appearance above the out-buildings."



The coins discovered in Crediton Church, and which were found by the coroner's jury to be treasure-trove, were sent to the Treasury. The Treasury authorities selected about 120

specimens, and returned the remainder to the church governors, for whom they were sold by auction on May 23. The total number of the coins found was 1,848, and they mainly consisted of shillings and sixpences of the reigns of Edward VI., Philip and Mary, Elizabeth, James I., Charles I., and Charles II. Some local dissatisfaction is, we are informed, felt on account of a rumour that some of the coins retained by the Treasury were not kept for the national collections, but were given to individuals. We can hardly think that this story can be correct, but if it is true, a grave error of judgment has been committed. Some of the coins found no purchasers, as the bids did not reach the full value of the coins. These will be sold later. The majority, however, were sold, most of the purchasers being residents of Crediton and the district. The sum realized by the sale was about £90, which was considered satisfactory. The church governors decided to allow the workman who found the bag of coins 5 per cent. of the sum realized.



The exhibition of Newcastle plate held in that town during May proved a most interesting and instructive affair, and is pronounced to have been a great success. A short account of it will be found under the heading of Proceedings of Societies. Mr. Blair, the secretary, writes to us to suggest that other exhibitions of provincial plate might with advantage be held. We quite agree with him, and would very strongly commend the idea to the local societies in Yorkshire, Norfolk, and Devonshire. An exhibition of Norwich-marked plate would be extremely interesting, containing as it would specimens of the beautiful work of the eminent Norwich goldsmith, Peter Peterson, and others. York-marked plate, and vessels with the Exeter mark are also plentiful, and good and instructive collections of both might easily be got together for exhibition. We hope some other societies will move in the matter now that Newcastle has set the example.



We quote the following paragraph from the columns of the *Whitby Gazette* of May 28 last:

"THE PLANTING OF THE PENNY HEDGE."

—The ancient and interesting custom of planting the Penny Hedge, or Horngarth, was duly observed on Wednesday morning, in the presence of a larger number of spectators than has been usual for the past few years. The hedge was laid on the old site, close to Mr. Falkingbridge's late boat-building yard, and afterwards blasts were sounded on the time-worn horn, followed by the denunciation, 'Out on ye, out on ye,' in accordance with the prescribed stipulation. The fixture was then left to the possibility of standing the prescribed period of three tides. Mr. J. Rickinson was present, representing the lord of the manor, Sir C. W. Strickland, Bart. Besides residents, the company included the Rev. John Wild, R.D., Vicar of Tetney; Master Wild, Mr. and Mrs. McLeod (Edinburgh), together with several members of the National Home Reading Union, who are at present staying at the Abbey House Holiday Home." Perhaps some of the readers of the *Antiquary* can tell us a little about the origin of the custom, and what the "Penny Hedge" is. A very similar, although shorter, notice occurs in the *Whitby Times* of May 29, from which it appears that the eve of Ascension Day is the day for the yearly building of the "Penny Hedge."



Mr. W. J. Scales writes to us regarding the question of armour in churches raised at the recent meeting at Norwich, and reported in the *Antiquary* for May:

"When I was at Crediton (Devon) in 1885, I saw in the library of the church (a small upper room, to which access was gained by a spiral staircase) several pieces of armour littering about like old lumber. They consisted of a helmet, breast-piece and back-piece, vambrace, buff-coat, pair of jack-boots, and rapier much eaten away by rust. There was also a cylindrical water-vessel of wood, hooped with iron, such as soldiers use. The helmet was a rather elaborate one, with embossed ornament, and beaver and visor.

"I presume this armour may have been provided by the parish, as in the cases mentioned by Mr. Hope, but the helmet was a good deal too elaborate for a common soldier. All the pieces were, I should think, of

seventeenth-century date. I don't know whether they are still at Crediton, but no care seemed to be taken of them at the time I saw them."



Folklore and time-honoured superstitions receive short shrift from the officials of the Local Government Board, as the members of the Ampthill Urban District Council in Bedfordshire have lately realized in an awkward fashion. It appears that Mr. W. A. Casson, district auditor, has surcharged the councillors in question with £13 8s. 7d., being expenses incurred in the employment of Mr Leicester Gataker, a water-diviner. The auditor was heartless enough to say that the councillors concerned had not succeeded in convincing him, that after having obtained the report of the diviner, they knew anything more than was previously known of the water-bearing properties of the locality!



One of the largest and most important finds of papyri in Egypt was made during the last winter by Mr. Bernard P. Grenfell and Mr. A. S. Hunt, of Queen's College, Oxford, working on behalf of the Egypt Exploration Fund at Behnesa, the ancient Oxyrrhyncus. The papyri range from the Roman conquest to early Arab times, each century being largely represented, and are for the most part written in Greek, with a sprinkling of Latin, Coptic, and Arabic. As the excavators had not time for deciphering, very little is yet known of their contents, but among them was a leaf from a third-century papyrus book, apparently containing a collection of Logia, or sayings of Christ. Some of those found in the fragment are not in the Gospels, while others exhibit several divergencies from the text of the parallel passages in the Gospels. There is no foundation (says the *Times*) for the entirely unauthorized and inaccurate reports connecting this discovery with the Logia which Papias states were collected by St. Matthew. The best of the collection in point of size and condition, consisting of 150 large and complete rolls, in many cases several feet long, has been retained by the Gizeh Museum; the rest is on its way to England, where the systematic examination and publication of it will be undertaken by Messrs. Grenfell and Hunt.

The following are the arrangements which have been made for the visit of the Royal Archaeological Institute to Dorchester, from Tuesday, August 3, to Tuesday, August 10:

Tuesday, August 3.—Reception by the Mayor in the Town Hall. President's address. Perambulation of the town. The Roman amphitheatre and walls. The church of Fordington St. George. St. Peter's Church. The Museum. Section in the evening.

Wednesday, August 4.—Wareham. St. Martin's Church. The town walls. The castle. St. Mary's Church. Corfe Castle. Section in the evening.

Thursday, August 5.—Sherborne. The castle. The Abbey church and monastic buildings. The hospital of St. John.

Friday, August 6.—Annual business meeting. Poundbury camp and Maiden Castle. Section in the evening.

Saturday, August 7.—Abbotsbury. The church. The abbey buildings and the great barn. St. Katherine's Chapel.

Monday, August 9.—Charminster. The church. Wolfeton House. Thence to Cerne Abbas. Cerne church. The abbey buildings and great barn. The Cerne giant. Section and concluding meeting in the evening.

Tuesday, August 10.—Puddletown. The church. Athelhampton Hall. Thence to Milton Abbey. The abbey church. Bingham's Melcombe Manor House.

Lieut.-Gen. A. H. L. F. Pitt-Rivers, F.S.A., is to be the president of the meeting; Professor W. Boyd-Dawkins president of the antiquarian, the Rev. Dr. Cox president of the architectural, and Sir H. H. Howarth president of the historical sections, respectively. On the invitation of the Société Jersiaise, it is proposed to visit the island of Jersey, leaving Weymouth on the Wednesday, August 11, and returning on the Saturday. Thursday and Friday will be devoted to excursions on the island, thus adding four extra days to the meeting proper.



With reference to the list of London City churches and the hours during which they are open, we have been requested to state that the church of St. Mary the Virgin, Aldermanbury, is not closed, but is open

daily for an hour, from 12.45 to 1.45. St. Andrew's, Holborn, was accidentally omitted from the list. It is open on Mondays, Wednesdays, and Fridays, from 10.30 to 12 (entrance on St. Andrew's Hill).



As our readers are probably aware, a proposal has been made to fill the niches of the west front of Beverley Minster with statues. The Society for the Protection of Ancient Buildings, on hearing of the proposal in question, addressed through their secretary the following excellent letter to the Vicar :

"The Society for the Protection of Ancient Buildings has heard with great concern of a proposal to renew the statues of the west front of Beverley Minster, and would ask you seriously to consider whether such a proceeding can add to the beauty, the interest or solemnity of the building, or afford any aid to the devotional feeling of those who worship within its walls.

"I think a little reflection upon the character of the work of the mediæval builders will show the impossibility of this being the case, but to make this more clear, I will suppose that in the restoration of a fourteenth-century tomb we have to supply a missing lion.

"Two courses will be open to us. The first is to bring all our modern anatomical knowledge and familiarity with the animal to our aid, as was done by Sir Edward Landseer when designing the lions at the base of the Nelson Monument in Trafalgar Square. Such decoratively ineffective lions as these would, however, be rejected as out of harmony with fourteenth-century work, and we should be driven to the second course, that of copying some contemporary work.

"For this we could hardly find a better model than the lions sculptured upon the shield of England on the Percy Shrine in Beverley Minster, as they afford characteristic examples of lions of the best heraldic era. A well-known writer has said that, 'though they are all heraldically the same, there is nothing of sameness in them, because in each one there is some little variety, in the turn of the head, in the placing of the paws, or in the sweep of the tail.'

"But though we might copy them line for line, very different feelings would be produced by gazing on our copy, from those which

arise from the contemplation of the originals at Beverley ; and the reason is not far to seek, for the Beverley lions have one characteristic which must of necessity be wanting in ours, namely, truthfulness. They are not, indeed, exact representations of the animal (which probably the sculptor had rarely if ever seen), nor are they anatomically correct, but they *are* true to the conception which the poetic and artistic mind would evolve of a ramping and raging monster, alike the presentment of the ghostly enemy, and the emblem of the dangers a true knight must encounter, and even of some of those virtues he must endeavour to emulate. For it must not be overlooked that just as with the early builders utility was the first object, and effectiveness and beauty almost unconsciously followed, so with painters and sculptors : the primary object was not decoration so much as teaching, as is most clearly brought out in the orders issued by Henry III. for the embellishment of the royal palaces. And in all these arts it is most instructive to observe how the highest forms of beauty seem to arise from merely providing for everyday wants, or carrying out everyday duties. And thus the most crumbling remains of work performed in this spirit may, rightly regarded, be still capable of teaching us valuable lessons. This, however, can never be the case with modern copies, which only remind us that the copyist was possessed of a certain technical knowledge of the particular forms used at particular periods.

"When we come to the imitation of mediæval representations of human beings, other difficulties of a still more serious nature confront us, for it must be remembered we are not here following guides who, like the Greeks, had a perfect knowledge of the beauty of the human form, and aimed above all things to produce a truthful representation of it. On the contrary, these images of saints and martyrs were carved by men who thought of the body as unimportant in comparison with the story to be told, and its proportions are consequently merely indications of their want of knowledge at the particular times when they were done ; they are, in fact, chiefly symbolical, but withal mostly full of grace and sympathy ; even in the rudest times, and when any great expression does enter into

them, it is frequently of a nature which we can but imperfectly realize in this artificial age. Now, we must not only remember that symbolism is a very much less important mode of teaching now than it was in a more primitive state of society; but we must also bear in mind the different aspect in which some actions and feelings have come to be regarded. No modern biographer, however much he might revere Edward the Confessor or St. Francis of Assisi, would gauge their characters by the same scale as was adopted by the monastic chroniclers, nor would any of us hold up to our children the asceticism of wholly different times, or the indiscriminate almsgiving of the other, as examples, to be unhesitatingly followed, of the highest possible virtue.

"With such changed ideas, it is impossible for the sculptor of to-day to imitate these figures in the same spirit as that which inspired the original artist. The work will not be a truthful expression of his own feelings, and would be a gross misrepresentation of the earlier work, nor will it be willingly undertaken by the true artist, for it would necessarily degrade him."

This letter has been held over in type for some time; there is just one thing to be said, and that is that although the addition of the figures will be a great waste of money, and an eyesore to all who can duly appreciate the existing work as it is, the statues can be pulled down again. This we have no doubt is what will happen hereafter, when the imitation work of the present day comes to be valued at its true worth.



The Hermitage Museum at St. Petersburg.

By W. H. D. ROUSE, M.A.

THE museum of the Hermitage in St. Petersburg contains, besides its fine collection of pictures, several other notable collections; but these are unfortunately little known, because no full catalogues are to be had. These are the ancient sculptures, ancient inscrip-

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tions, vases,* gold and silver treasure, and mediæval arms, armour, and other antiquities. In this paper it is proposed to give some account of the classical antiquities, chiefly of those which come from Southern Russia.

The statuary is ill placed and ill lighted, but, making all allowance for this, it is not very interesting. There is a colossal statue of Olympian Zeus, and busts or statues of some other ancient divinities. A number of portrait busts are there found, chiefly of Roman date, and most of them from the Campana collection. One of these represents Agrippa (206), but this is not free from doubt. Another (326) is dubbed Vergil, and there are two Cæsars, an "Antony," a "Sulla," and a Scipio (202), upon most of which doubts are cast. The Sallust (207)† is inscribed, and the inscription is possibly ancient. It is a curious head, with marked features, and hair combed down over the forehead in a kind of fringe, not unlike a woman. Augustus is represented by a statue; and there are busts of Vespasian, Titus, Hadrian, Antoninus Pius, Marcus Aurelius, and of several later emperors.

Among the other stone-carvings the most curious are two lions (22), on which are inscriptions in a half pictographic character. The inscriptions have not yet been read, but there can be no doubt that the lions are votive, and probably they commemorate some victory, like the lion of Cnidus in the British Museum.

Of reliefs there are a considerable number. A large marble sarcophagus bears the representation of a Roman wedding. By the walls of the chief hall of statuary are fixed a number of votive slabs, mostly bearing inscriptions. One basis (89) has an inscription, dated, of "King Pairisades of the Bosphoros," to Aphrodite Ourania, to whom is also dedicated another slab bearing a long inscription (147). Others are sacred to Θεὸς ὕψιστος (130, 134, 139), to Ζεὺς τρύφωνος Μένων (33), Artemis (87), and Θεομόρφος (91). A horseman is carved on more than one of these reliefs; galloping and fully armed (24), or, to judge from the symbol of a wreath,

* A catalogue of the vases has been published in German, *Die Vase-Sammlung der Kaiserlichen Ermitage*, 2 vols., St. Petersburg, 1869.

† Outline in Bernoulli, *Röm. Iconographie*, i., p. 202.

a victor in some battle or contest (83). All these come from South Russia.

The bronze room contains objects, many of which were found in Italy, at Pompei for the most part. One of the most curious is a small bronze shovel (154) inscribed: Μ ΑΓΡΙΠΠΙΑ Ο ΥΠΙΑΤΟC ΤΡΙΤΟΝ. A bronze plaque, with hole for attachment, bears the inscription (transliterated): Μ. Ἐρέννιος Ἐρμόλαος ὑπὲρ Ἐρεννίας Ἀλκίστῆς θυγατρὸς εὐχὴν Ἀπόλλωνι τὰς λυχνίας σὺν τοῖς λύχνοις. In the central glass standard is the upright figure of a child, with an inscription (illegible in the position in which it stands) round the waist. Amongst a number of terra-cottas from Asia Minor are some curious archaic figures; one holds pan's-pipes, one a bowl; two have a ram borne upon the shoulders. The last motive is found elsewhere, as in a famous archaic statue in the Acropolis Museum at Athens, the dedication of Conbos, and a similar figure is mentioned by Pausanias (II., § 153) as standing in the shrine of Apollo Lycius.* Case No. 30 contains a small terra-cotta frieze from Tanagna, in which are bulls' skulls joined together by wreaths, a device found in many places. I have seen marble friezes with this pattern at Eleusis, at Ithome in Messenia, and at Eresos in Lesbos, and there are others. It is worth noting that in Lesbos the bull's head or ram's head is hung up in gardens, as a charm against the evil eye. Votive legs, feet, and phalli are also to be found in this room.

But the glory of the classical collections is the Kertch treasure, and this deserves a more detailed description.†

In classical times the shores of the Black Sea were dotted with Greek colonies, and it is well known that to this day large settlements of Greeks are found along these coasts. A number of these ancient colonies were founded in the Tauric Chersonese, which we now know as the Crimea. Of the walls and buildings of the ancient cities little now remains, though there was a great deal when the district was added to the Russian empire. Then the walls, houses, and tombs of the city of

* This is the type of Hermes Krosphoros.

† See *Antiquités du Bosphore Cimmerien*, 1854 (reproduced in a cheaper form by Reinach, *Bibliothèque des Monuments figurés*; Paris, Didot, 1892); and the volumes of *Comptes Rendus de la Commission impériale*.

Chersonesus were blown up by the Russians. At a later date some discoveries made at Kertch suggested a systematic exploration, by which the treasures now in the Hermitage were found. Kertch lies on the eastern extremity of the Crimean peninsula, and its ancient name was Panticapæum. The objects were found in cave-tombs, in tumuli, and in a group of catacombs like those of Syracuse. Several of the tomb chambers are built with the false vaulting familiar in the beehive tombs of Greece, that is, stones are laid one over the other, each projecting beyond the stone below. In the Kertch tombs, however, the ends of the stones are left square, not (as in Greece) shaped and smoothed so that the boundary line runs from top to bottom in a curve.

On entering Room VII. the eye is struck by two wooden Sarcophagi on either side of the entrance (973 c., d., Reinach, Plate 81). They were found one within the other, the smaller containing the body. The wood is yew and cypress, and much of it is in perfect preservation. They date from the fourth century B.C., and are the oldest specimens in existence of Greek carpentry. The sides are ornamented with courses of leaf-pattern, and egg-and-dart moulding. Some of the panels bear carved figures, as Apollo and Hera, originally gilded. Others bear a pattern of palmettes and spirals. There are a number of other wooden fragments. Several bear remarkable pictures painted upon a white ground, representing hunting-scenes, griffins attacking a ram, and the like. More interesting still, however, are several pieces of very thin ivory, on which are engraved designs which are unsurpassed in beauty and delicacy (R., pl. 79). Two of these represent the Judgment of Paris. On the left stands Paris, clothed in Phrygian costume, with close-fitting breeches and a cloak over all, richly ornamented. To his right is Hera, facing, crowned with leaves, and attired in a long robe caught up at the waist in the Pheidias style. The robe is buckled on the right shoulder, and so arranged as to display the arms. The figure is maidenly, the pose dignified; the expression of the face, small though the design is, has both grandeur and profundity, and a wonderful effect of strength is seen in the eyes. Next to her stands

Athena, turned away from the last pair. She is seen in profile, and holds a spear in her right hand, and in her left the helmet, just doffed for the judgment; but her dignified pose and attitude, with the back to Paris, gives her just that air of half-indifference which the proud maiden-goddess might be supposed to show. Aphrodite is different from the other two in both attitude and dress. The head is coquettishly inclined away from Paris, but in such a position that he can easily see, and she knows it. The dress is altogether richer and more careless. It is allowed to fall from the shoulders, and has been thrown over the left arm so as to leave the breast exposed. Over her left shoulder is seen a tiny Love. In nobility and consistency of design, as well as in fineness of execution, this is one of the most remarkable specimens of Greek drawing. Another of these fragments bears a four-horse chariot, driven by a youth, and two figures in front of it are running rapidly away.

Two other remarkable works of art deserve more than a passing mention. These are a pair of gold medallions, bearing the head of Athena, which is shown by its expression and ornament to be undoubtedly a copy of the gold-ivory Athena of Pheidias, in the Parthenon.* In expression it comes far nearer to what the original must have been than all other copies that exist save one. The modelling is large, the eyes full and deep, the lips firm, but not closed, and the look is full of the quiet confidence of power. The hair falls in long spirals or ringlets, which must have been the form of the metal-work of the original; the goddess wears necklet and earrings. The helmet is adorned with a winged horse on either side, and a sphinx in the midst; her spear leans on the left shoulder, and in the field is an owl (probably added as a symbol by the goldsmith, as it has no proper place in the ornament).

We now proceed to describe the gold and silver treasure, with special mention of the more noteworthy objects. The objects fill the greater part of two rooms, and are indeed magnificent. They have been cleaned and placed in a good light, so that the eye is dazzled by the sheen of the precious metal

on every side. We may first notice a gold death-mask (R., pl. 1), found in a woman's tomb, with a golden crown and several other objects. The mask has the appearance of a portrait, and bears upon it the name of Rhescouporis; it therefore belonged, in all probability, to a wife of one of the kings of that name, eight of whom reigned on the Bosphorus. Another such mask was found at Olbia, and since the discovery of these, masks of the same kind have been found in other parts of the world, in Mycenæ, in Egypt, in Babylon, and even in Siberia. There are more than twenty coronals, formed of golden leaves of olive, laurel, and wild celery. These are worked with much realism and freedom of arrangement, and are not conventional. Some of these diadems have a medallion or plaque in the centre, bearing a *repoussé* device; the device in one case is a Medusa head, and two others have the impression of a large bronze of Marcus Aurelius. There is one beautiful spray, consisting of five ears of corn upright, which was found upon the brow of a female skeleton (pl. 5). Besides these we have girdles adorned with animal-frieze, and courses of palmettes or egg-and-dart, and sceptres of gold and silver. The style of these, and of the *repoussé* figures, is rough.

We come now to a collection of collars, bracelets, rings, and earrings, of gold or electrum. Some of the designs are familiar from other Greek work, as the rows of tiny vases, strung on gold wires to form a necklet. Several are in the form of a barbaric torque, with lions' heads, Scythian horsemen, and some such device at the free ends. Several curious necklets (pls. 9, 11, and 12) are made of a series of gold cylinders, strung on a wire, and between each pair a toy or trinket: comb, lion, hare, pigeon, and the like. These are the *σπαργανα*, or *crepundia*, which in classical literature often play a part in recognition scenes. On either side of one of these necklets is a medallion with a female face, and pendants. Mythological figures appear on some of these ornaments: the Rape of Proserpine, Demeter's search, Mænads, sphinxes; and the earrings are loves, female heads, sirens, Pegasi, and the like. There are also hunting scenes, griffins attacking stags, and so forth. A number of

* Reinach, *Ant.*, pl. 19, p. 63; better in *Athenische Mittheilungen*, viii., pl. 15.

plaques seem to have served as buckles or dress ornaments; these bear such designs as a Pegasus, a sea-monster, Scythian bowmen and horsemen, Hercules and the Nemean lion, dancing girls, gorgons' heads, etc.

The next group were used to ornament arms of war. There is a large gold disc (pl. 25) which apparently covered the fore-front of a shield. This fine piece of work is dated by experts in the fifth century, and is of the best Greek style. It is far too elaborate to describe; suffice it to say that gorgons' heads or satyrs' form the chief motive, and that, elaborate as the detail is, the effect of the whole is simple and uniform, owing to the skill of the grouping, and to strong lines which divide the field into pear-shaped sections. Another piece is a quiver-case, ornamented with a noble design of lions and griffin hunting the stag. This bears the inscription *ΠΟΡΝΑΧΟ*, doubtless the artist's name. Plate 27 shows two golden cylinders, which were probably used to encase a marshal's *bâton* or a herald's staff.

For convenience' sake, we may mention here a number of helmets, pieces of mail, swords, arrowheads, and the like, which were found in the royal tombs. Most of these are of bronze or iron, but many are gilded or covered with gold ornamentation. One greave is adorned with a *gorgoneion* and various patterns. Spoons, mirrors, strigils, and other small objects also belong to the collection. One mirror-case, in bronze (pl. 43), bears in high relief a scene with Dionysus, Ariadne, and Eros.

The gold and silver vases are richly ornamented with raised designs. The first I will mention is a jar of electrum, bearing several figures in Scythian costume. One is seated, and leaning on his spear; before him squats a second, with spear and shield, talking to the first; two other groups consist of a man tending a wounded friend. The long unkempt hair of these beings, and their very costume of conical cap covering the ears, rough tunic and breeches, and high boots, forcibly recalls the Russian peasant of to-day. For this reason, and since the type of hair appears to be unique in ancient work, we may fairly believe that the scene depicts realistically the natives of the region, as they looked 2,000 years ago. A rhyton (pl. 36) shows a

curious scene, not yet interpreted; a man has seized a child in one hand, and seems about to sacrifice it upon an altar. A woman rushes after him with hands outspread, and there are other figures. We may recall that human sacrifices were offered to the Tauric Artemis. A silver bucket from Moldavia (pl. 39) has a representation of Leda and the Swan, Apollo and Daphne, Hylas and the nymphs; the style is bad, and of Roman date. A fight between Greeks and Amazons is shown on another vase (pls. 40, 41).

Coming now to the painted vases, we are struck by a very fine specimen of the same style as the Portland vase, that is, the figures are moulded in relief, and painted afterwards. This vase (Cat. 107,* R. pls. 45 and 46) is a *lecythos*, signed by its artist, "Xenophantos the Athenian," and a number of the figures are inscribed. The design is a hunting scene, in which persons in Scythian dress, on foot, or horseback, and in chariot, are chasing and killing a number of wild beasts, some fabulous. The names inscribed are those of Persian potentates; Darius, his son Abrocomas, Cyrus, and others. Whether it refers to any actual hunt is doubtful, but the presence of the griffin and the winged monster indicates that this is another instance of the custom by which departed heroes were deified, or identified with their fabled ancestors. The scene is not all in one line, as it is in the best Greek vases, and the execution likewise is in the late Attic style. No other vase by this artist is known, but there are others of the same relief-style in the museum. A second vase, the most precious of the whole collection (Cat. 25a), is an amphora of the fourth century B.C. It represents scenes from the Mysteries of Eleusis. (1) Before Zeus, enthroned, stands Demeter; and opposite them is the Eleusinian cave, in which is Persephone holding Iacchos in her arms. Hemes, Hecate, Echo, and Nike are present, and the figure of Eleusis personified. (2) Demeter, seated, is taking leave of Triptolemos, who is about to set forth in his winged chariot. Other figures, divine and heroic, take part in the scene. Other vases, which need not be specially described, have scenes of love and battle,

* In the full catalogue this vase (for some mysterious reason) is found under the number 1790.

the Pygmies and the Cranes, the Centaurs, Apollo and Marsyas, Dionysus and Ariadne.

It remains to mention a large collection of objects in terra-cotta. These comprise the usual children's dolls, masks, figures, and animals; amongst which are several representations of Aphrodite in the shell (Glass Case 39, No. 112*b* for example). From the representations of this motive in art, and a

passage in Plautus (Rudens, 704) it appears that we have here a variant of the legend of Aphrodite's birth from the sea. There are also a number of engraved gems.

Such are the treasures of the Hermitage, and it is difficult to say whether they are more valuable as specimens of ancient craft, as historical documents, or as illustrations of ancient life.



On Three Ancient Churches at York, recently Demolished.

By D. ALLEYNE WALTER.

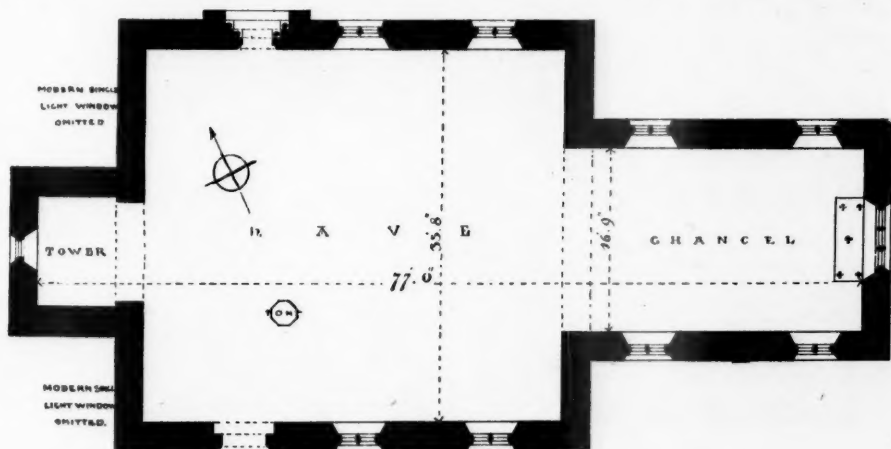
II. ST. LAWRENCE.



HIS small church formed before its demolition an extremely picturesque object, being situated some short distance from the ancient Bar of Walmgate, and on the Hull

ugliness occupies a site to the south of the old building, of which a few fragments have been allowed to remain to tell of its former existence.

A rectory belonging to the dean and chapter of York, it was originally a small church of early foundation, but, like others, had suffered from many changes and vicissitudes during its long life. It was renovated in 1669, and again went through that ordeal in 1817, so that, with the exception of the fine north doorway, it did not retain very



GROVE: PLAN.

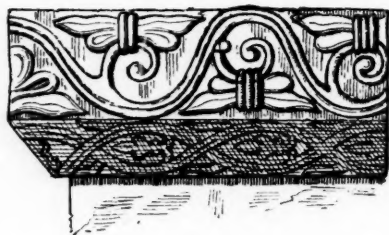
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road. The churchyard in which it stood was spacious, but not overcrowded, and the surrounding trees gave to it an air of calm repose appropriate to an extra-mural church. Now a huge barn-like structure of surpassing

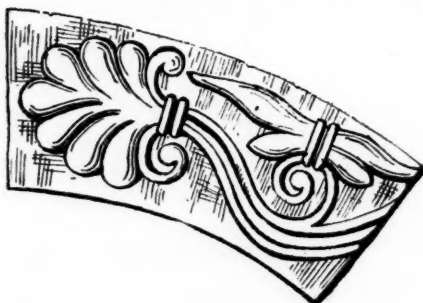
much of its originally early character. In plan it consisted of a nave of unusually square proportions, being 39 feet long, by 33 feet 8 inches wide; a chancel, 25 feet 6 inches, by 16 feet 9 inches (internal

measurements); and a small tower at the west end, about 10 feet square.

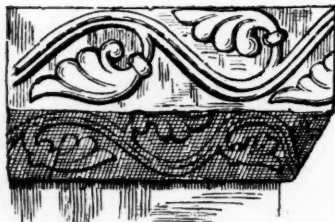
There were two doorways, one on the north, and the other on the south side, placed nearly opposite to each other. The one on the south was semicircular-headed, and quite plain; that on the north was so



ORNAMENT ON IMPOST, NORTH DOORWAY.



FROM NORTH DOORWAY.



ORNAMENT ON IMPOST, NORTH DOORWAY.

fine a specimen of its class as to merit and demand a more careful description. The wall was, as usual in doorways of this class, thickened in order to receive the four recessed orders of the doorway. These were beaded at the angles, and the faces of the voussoirs were enriched with characteristic scroll-like

ornament in low relief. A deep chamfered impost ornamented with scroll-work formed an abacus to the shafts, which had foliated caps and moulded bases. A dripstone terminated with heads and a band of shallow ornament just beneath the slope of the set-off completed the composition.

The two windows on the north side of the nave, and eastward of the doorway just described, were composed of two pointed and trefoil-headed lights, with quatrefoil spandrels, and enclosed by a circular head, with dripstone over. One of the two on the south side was segmental headed with cinquefoiled lights, the other being square-headed, and the lights trefoiled. The windows of the chancel on both sides were pointed-headed, and of two lights each, trefoiled and with quatrefoils above. The date was *circa* 1340. The east window was of three lights, but the head was obstructed by the ceiling of roof. There were also two single-light windows, but quite modern, at the west end of the nave, and a small pointed light in the west wall of the tower. The tower arch was of semi-Norman date, and had plain chamfered imposts. The chancel arch was modern. The roofs were of tie-beam construction, but concealed by plaster, and were apparently modern.

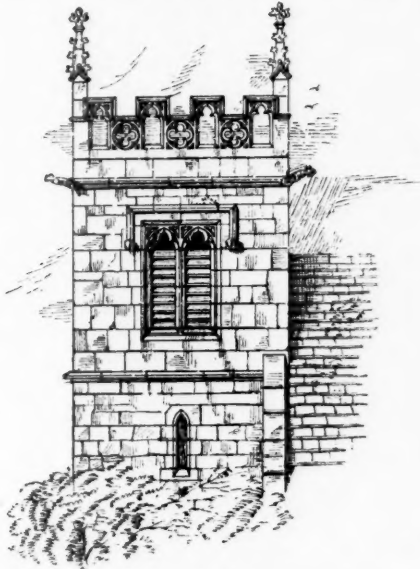
The tower was low, rising but little above the roof of the nave, and was without buttresses. It had in each face a square-headed window of two trefoil-headed lights, with dripstone above, and was finished by a battlemented parapet pierced with trefoiled and quatrefoiled openings, with small crocketed pinnacles, and a cornice with boldly projecting gurgoyles at the angles. It was commonly said that this parapet came from the cathedral. However this may be, there was a certain similarity between it and the design of that on the nave of the minster.

The font stood on the south side of the nave, near the doorway on that side. Its form was octagonal, with good and rich Perpendicular mouldings.

A plain sedile of one seat only was formed by continuing the sill downwards of the easternmost window on the south side of the chancel, and eastward of this was a trefoil-headed piscina. The old altar-slab remained in its original site. An ancient slab with its

inscription was to be seen in the floor of the chancel.

In the east window of the chancel was a shield of arms of the Hesketh family: *Argent on a bend sable, three garbs or.* Crest, *a garb or, banded azure.* Motto, "C'est la seul vertue qui donne la noblesse." There was but one bell. A few tablets were on the walls, principally in memory of



OLD ST. LAWRENCE, YORK. (THE TOWER, SOUTH SIDE.)

the Yarburghs of Heslington. Lying before the north doorway was a large slab with the matrix of a brass inscription. Against the nave wall lay a portion of a canopy having delicate groining on its under side. A fragment of the base of a raised cross slab also remained.

Why this interesting old church was destroyed, since a new one was to be built on another site, is a question that may very naturally be asked, but it is doubtful if any answer could be given but a desire for destruction and wanton spoliation, or, in the language of America, a piece of "pure cussedness."



Notes of a Journey from Oxford to Edinburgh and back in 1737.

Communicated by A. J. G. BRICKNELL.

IN July, 1737, the Rev. Dr. Holmes, president of St. John's College, Oxford, undertook a journey from Oxford northward through the western counties to Edinburgh, whence he returned by a more easterly route. On this journey he was accompanied by Mr. George Quatermaine, afterwards head butler of St. John's College, Oxford, who wrote down the following fragmentary notes of the journey which have been carefully extracted from an old register and memorandum book still in the possession of the family of the aforesaid George Quatermaine. The original spelling has been adhered to:

Mem^d July 25. 1737 I went with Dr Holmes into Scotland &c.

	Miles	
	Measured.	Computed.
Dined the first Day at Mr Carterets* at Ayno on the Hill	15	13
(Dr. Bignel's) Laid at Aston le Wall	10	9
(Mr. Knightley's) July 26.†		
Dined at Fawsley	4	3
Laid at Watford. Sr Robt Clerkes	7	6
27. Dined at Coventry	20	16
Laid at Merevale. Esqr Stratfords	14	11
Aug ^t 1. being Sunday after Din ^r set out for Litchfield:		
Esqr St: w ^t us	14	10
Dined at Stone	18	15
2. Laid at Nantwick	22	16
Dined at West Chester	20	14
4. Laid at Warrington	22	16
5. at Preston	25	20
6. at Lancaster	22	20
at Kendall Westmoreland	20	16
8. Dine at Shap Laid at Penrith	24	20
9. Laid at Carlisle	18	16
10. Annan in Scotland Dined Laid at Durmfries	32	24

* Mr. Cartwright's (?).

† Mr. Knightley's (?).

	Miles	
	Measured.	Computed.
11. Laid (& dined) at Maffet Wells*	22	16
12. Dine at Duglass Mills	24	16
Laid at Hamilton	18	12
13. at Glasgow (University)	10	8
15. Dined at Fakirk	24	18
Laid at Lethgoe† (Earl of Hopetouns)	9	6
16. at Edinburgh	16	12
17. Haddington (a fine house, the Earl's)	16	12
18. (Dumbar a town) dine at Old Cammus	20	16
Laid at Berwick upon Tweed	16	12
19. Dine at Belford and Laid at Hanwick‡	34	24
20. Dine at Morpeth Laid at Newcastle	29	24
21. Laid at Durham	15	12
22. at Darlington	20	14
23. at Northalerton	12	10
24. at Rippon	20	12
25. at York	24	16
26. at Doncaster	36	30
27. at Nottingham	48	32
29. at Dr Butlers at Burleigh House near Loughborough	12	8
Sept. 1 ... at Leicester Dined	16	10
Laid at Markett Harborough	20	14
2. at Watford. (again Sr R: Clerkes)	8	8
4. to Oxford	42	31
Miles Measured and Computed	818	618

Mem^d That Coventry is a very populous place, Good Churches a fine Markett Cross, & peeping Tom among other Curiousities. Atherstone near Esq^r Stratfords of Merevale is a pleasant Markett Town, Tamworth lays very low is subject to floods the river running very near it, there is a fine old Castle in the middle of y^e town, Litchfield is very well situated, the great Church is a very Dark one Stone is a very pleasant Markett Town Nantwich is a very dirty Black Town the inhabitants are not so Courteous as in the Neighbourhood, the Salt works are very sur-

* Moffat Wells. † Linlithgow. ‡ Alnwick.

prising, in May, 1737 the Town Hall fell down in Markett time and killed Nine persons on the Spott and wound Several more, near this place is a fine old Castle called Beeston, and on our way to W: Chester You have a prospect of that famous place called the Rayk* Hill in Shropshire I remember abundance of Poor at Nantwich West-Chester is a large old City the Buildings being very antient House being nothing but wood and mortar and the one pair of Stairs Chamber forward all along the Streets are left open were people past from on Street to another they are Called Rows it is after the Manner as one pair of Stairs at the Royal Exchange at the first entrance in at these Rows the doors are very small, so the[y] tell you at Chester these Houses and Conveniences were built while Giants lived in y^e Neighbourhood and when Presued by 'em; the little people made there escape by Sheltering in these Rows—the Walls of this City are very beautifull and kept in good repair there being Several Donations for y^e Same 3 or 4 person may wall[k] a breast all around y^e City and in some places more it is Spacious. The Cathedral is an old and a large Building but with very Bad Stone which moulters away every Winter and is very Shakey from y^e Severity of the weather, there is nothing remarkable in the Church but the Bones of Some pope.

There are 4 Gates to y^e City very Grand which y^e[y] lock up in troublesome times, a Fine Bridge over the river Dee into Wales, (Flintshire) the castle is very near this river Dee it hath a Grand Entrance, and near this place is the Course for Horse Races Something like port Meadow but not so large. Warrington is a very large Market Town it hath four longs Street and the building in general is very Good. here is a very fine Bridge (in Short the Bridges in General throwout lancastershire are very good and grand) here are very good accommodations everything being very Good and reasonable.

Wigan is not a very large Markett Town but a Good one near it lives Sr Roger Bradshaw Bar^t noted for having Coalpits which y^e turners in London &c make punch Bowls Salts &c. (*sic*, in original).

Preston is one of y^e most pleasant places I

* The Wrekin.

ever saw, with so fine a situation there is a great deal of Gentry lives here but chiefly Roman Catholics there is one of the longest and finest Tarus* Walks I ever saw in my life which Commands a great prospect round the Country Accommodations are very Extravagant Here.

Lancaster run chiefly on old building, their be two Good Streets in it and a large Church, there is a fine old Castle Built by John a Gaunt it is Situated upon a Hill very pleasant, which Commands y^e Sea the entrance into this Castle is thought to be y^e finest in England it being so well finished and for y^e grandness of y^e building; a good bridge as usual manner of Fish are very Cheap here, sometimes Salmon being but a penny a pound. Kendall in Westmoreland is a very large Town governed by a Mayor & 12 aldermen, and but one Church the Congregation very numerous computed about 1500 or 2000 souls. Here my Master preached and was very much respected by y^e Mayor &c, who came the Next morning to our Inn and order'd a very Elegant breakfast to be got ready at y^e expence of y^e Corporation, when they desired my master and is friend (Mr. Singer) to breakfast w^h 'em they return'd him thanks for the favour of is Sermon, and walk'd half a mile with my master over the Stones with there Mace before them in order to make there Compliments when He took Horse: they have 3 Streets one of them a mile long, the Situation of Kendall is very Bad it having a very high Hill or Mountain partly running round it which continues 12 miles farther to a place called Shap firing is very scarce here at Kendall provisions are very cheap as Beef or Mutton, it being sold at about three Half pence a pd. veal is very Bad but all manner of fish very Cheap and plenty everything very reasonable but Fireing there being very little wood in y^e Country and Coals are brought from a great distance. The poor Children that comes to Queen Coll^e are educated from a School at Kendall. I must not forgett to mention our landlord Mr Singleton at y^e Kings armes in Kendall whose behaviour ought allways to be remembred He being so reasonable in his accomn-odation besides his courteousness, to all mankind. . . .

* Terrace.

VOL. XXXIII.

Earlier than the foregoing particulars, there is, in the family register referred to in the head-note, a memorandum made by the said George Quatermaine respecting the occasions upon which the Doctors in Divinity donned or doffed their vestments in the Oxford churches of those days. The entry is as follows:

"Memorandum They Doctors wear no habitts at St. Mary's the Sunday before Ashwensday; every Sunday in lent they wear there habits at St. Peters in the afternoon, they wear there scarlet gowns on Eastersunday in the afternoon at St. Peters; the Vice Can: wears his habit on the scholastica day when they freemen are sworn at St. Mary's; If the Term begins on a monday the Latin sermon is preach on Saturday, they D^{rs} wear no habits the Sunday following at St. mary's.

"They Doctors wear their habits the sunday before Easter at St. Peters They wear there habits all latin sermons."



The Instrument of the Pax.

BY HENRY JOHN FEASEY.

THE instrument commonly known as the pax took the shape of a tablet or small, generally circular, disc of wood or metal, of from six to eight inches in length, and a little less in width. Roughly speaking, with the handle which was attached to the back side of it, it took very much the form of the common domestic utensil known as a flat-iron. Frequently it was formed of wood or ivory, the precious metals ranking next in proportion, the front face bearing a representation of some sacred subject, generally that of the Crucifixion.

In England this instrument was known as the pax-board (asser) and the pax-bread (from the Latin *pax*, peace, and Saxon *bræde*), thus indicating its make as commonly of wood. Other names employed for it were *osculatory*, or *deosculatorium*, names derived from its employment in giving the kiss of peace. According to the old English usage, after being kissed by the

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priest, at the words *Pax Domini sit semper vobiscum*, it was sent down from the altar to be saluted by each member of the congregation in token of the peace, unity, and amity, of all the faithful, who in that manner and by its medium kissed one another with the kiss of charity. This was the mediæval form of the ancient kiss of charity enjoined upon the primitive Christians.

The kiss of peace is found in all the early liturgies, being founded on the Apostolic precept so frequently alluded to in the Epistles,* and literally observed. It was so offered and taken at the administration of Baptism, Eucharist, and Marriage, with the words "pax tecum," peace to thee. Both SS. Chrysostom and Cyprian mention the kiss at baptism, and Tertullian alludes to the marriage kiss. The latter, although still retained by the Greek Church, has long since been abandoned in the West, unless the custom lately prevailing in some English country places of the priest performing the marriage kissing the bride be a remnant of the ancient practice. At one period the kiss would seem to have been given to the dead, a custom still observed in the Greek Church, but prohibited by the Council of Autun in the West.

Says St. Justin Martyr, who went to his passion A.D. 148, in his first "Apology": "When we have finished the prayers [*i.e.*, of the baptismal office], we salute one another with a kiss."† Tertullian calls it the "seal of prayer," and asks: "What prayer is complete divorced from the holy kiss?" Again, he speaks of the objection taken by an unbelieving husband at seeing a believing wife meet "one of the brethren and exchange the kiss."‡

St. Cyril, Bishop of Jerusalem, about the middle of the fourth century, explains in his Fifth Catechetical Lecture: "Then the Deacon cries aloud, 'Receive ye one another, and let us kiss one another.' Think not that this kiss ranks with those given in public by common friends."

In the second book of the so-called Apostolical Constitutions appears this order:

* Rom. xvi. 16; 1 Cor. x. 17; xvi. 20; 2 Cor. xiii. 12; 1 Thess. v. 6; and 1 Pet. v. 14.

† *Apology*, caps. 65 and 67.

‡ *Ad Uxor.*, ii., c. 14.

"O bishop, when you are to go to prayer after the lessons, and the psalmody, and the instruction out of the Scriptures, let the deacon stand nigh you, and with a loud voice say, 'Let none have any quarrel with another; let none come in hypocrisy,' etc., that they may 'be reconciled to their brethren.' For if, upon coming into anyone's house, we are bound to say, Peace be to this house, how much more is it incumbent on those that enter the church of God, before all things, to pray for the peace of God."*

In the same book, in a description of the liturgy, appears the direction: "Then let the men give the men, and the women give the women, the Lord's kiss. But let no one do it with deceit, as Judas betrayed the Lord with a kiss.†"

The liturgy in the eighth book gives the order: "Let the bishop salute the church, and say, 'The peace of God with you all.' And let the people answer, 'And with Thy Spirit'; and let the deacons say to all, 'Salute ye one another with the holy kiss.' And let the clergy salute the bishop, and the men of the laity salute the men, and the women the women."

Similar directions are given in the Liturgies of St. James and St. Mark, the salutation being followed by the celebrant's "Prayer of the Kiss."

In the Mozarabic Liturgy it still retains its primitive place, but in the Ambrosian Rite at Milan it has gone to the same position as it occupies in the Roman Rite, where it is distributed before the priest's communion, and then not to the laity, but amongst the choir-clergy only. In the Eastern Church, including that of Abyssinia, it stands where we have the call to the communicants to be in love and charity together; but in the Coptic, the lineal descendant of the Church of Alexandria, the kiss is given to-day, as of old, after the intercession.

In the early and mediæval days kissing was the usual and common form of salutation, as it is in some parts of Europe at the present day, as in Iceland, where after church the priest kisses his congregation and they him, without regard to rank, age, or sex, just as all good Russians do at the great Easter feast.

* *Apos. Const.*, ii., c. 54.

† *Ibid.*, c. 57.

The formal mode of giving the pax or peace was for the priest first to kiss the altar, chalice, or paten,* then the deacon, saying to him, "Peace to thee and to the Church of God," and thus the kiss was transferred thence to the subdeacon, who passed it on to the choir and the people, who personally embraced one another. Belet says the priest first kissed the Eucharist, or the seal of the altar, under which lay the relics, transmitting it through the deacon to the congregation, but men were not to kiss women.

On certain occasions and for certain offences the giving of the pax was withheld. "On the day of the Pascha" [Good Friday], says Tertullian, "indeed, when fasting is general, all but public, we do forego the kiss." The reason for this omission on Good Friday seems to have been because on that day Judas betrayed our Lord with a kiss,† and by persons fasting in order to discountenance the ostentation of fasting.

In England in the thirteenth century the Constitutions of Archbishop Rich (A.D. 1236), after directing that the concubines of priests be monished by the archdeacon . . . either to marry, enter a cloister, or do public penance, adds that in default they were to be denied the pax.

In the twelfth and thirteenth centuries another method of giving the pax came into use, *i.e.*, by the introduction of the pax-board or osculatory, which after being kissed by the priest and presented to the deacon, was passed on through the subdeacon and choir to the congregation, by all of whom it was successively saluted.

The introduction of this instrument has been attributed to a variety of causes, one the neglect of the separation of the sexes, and another, that the Queen of France by accident embraced a courtesan, whom by her dress she mistook for a lady.

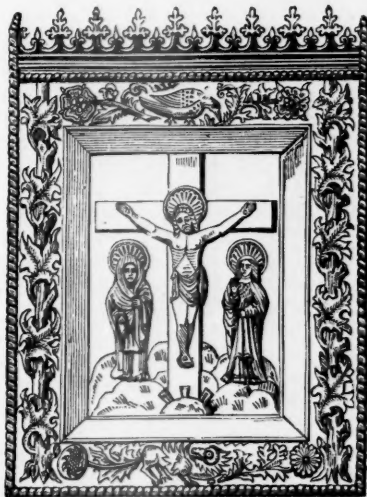
The earliest mention of the use of the pax in England occurs in the Constitutions of Archbishop Walter (Grey), dated A.D. 1250,

* The rubrics of the *Sarum Missal* direct the priest, immediately after the *Agnus Dei*, to kiss the outside rim of the chalice holding the Sacred Blood, and then to give the pax to the deacon, and so in regular order to the rest of the congregation assembled.

† In latter days it was also omitted on the third day before Easter (Maundy Thursday) on account of the Passion.

where an osculatorium is one of the articles ordered to be provided by the parishioners for church use.* English diocesan and provincial statutes repeat again and again the obligation of the parishioners to provide the instrument of the pax with the other altar furniture.

Representations of the pax standing upon the altar frequently appear in early illustrations, such as woodcuts to early printed books, where it is almost invariably represented as a part of the altar furniture.†



PAX AT NEW COLLEGE, OXFORD.

The use of the pax is now practically a thing of the past, but one of ivory preserved at Cardinal Vaughan's official residence, is still used at consistory masses. Another, of silver parcel-gilt, which is here illustrated, and which measures $5\frac{1}{2}$ inches by 3 inches, was given by the founder to New College, Oxford, where it is still preserved. At the back is a handle by which to hold the pax when offering it for salutation.

Frequent mention of paxes of every make and kind appear in the inventories of church goods of mediæval days. Old St. Paul's Cathedral in 1295 had three belonging to as

* Johnson's *Canons*.

† See the printed editions of the *Sarum Missal* for the first half of the fifteenth century.

many different chapels, and seven were at St. Faith's by St. Paul's. The city church of St. Peter Cheap had "iij lyttel pax-bredes of tre" [wood] in 1431. At Thame Church, Oxon, in 1448, there were five, "one latton, or led gilt" and "closid in tre," one "of the Resurrecon of Crist," and two of copper with the Crucifix, Mary, and John.* Of the four at St. Stephen's, Coleman Street, London, one was of "tre plated w^t cop^r over gilded w^t a crucifix in the midst, old and worne"; the second contained relics: "certeyne relyks in j pax-brede of tre, the ton syde w^t a plate of sylu' ou' gyldyd, w^t a crystalle stone in the myddis and sertayn relek' ther in"; the third was of "tre glassyd for the hygh aut' and ij ayett w^t j Crucifix Mary and John"; the fourth being only described as for "our Lady altar." Of the four at St. Margaret Pattens, London, at the close of the fifteenth century, two were of the Resurrection, and two of St. Margaret. Under the later date of 1511 another appears "of Sylver and pcell gylte w^t blew Rosez and w^t the Salutation of our lady on it." In 1431-32, "iij pax bredes of sylver gilt" appear in the inventory of goods at St. Mary-at-Hill, and in that of Selborne Priory, in the reign of Henry VI., are enumerated one of silver, two of copper, and a third "osculatorium cum osse digiti aurientar Sti Johannis Baptista" (*sic*). In 1508, Margaret, Countess of Richmond, bequeathed to Christ's College, Cambridge, "a paxbreead, gilt, with the image of the Trinity enamelled, and great portcoles [portcullis] in green enamelled."

The inventories of church goods taken in the sixth year of King Edward VI. furnish many examples. At St. Paul's Cathedral the commissioners found "a pax Crucifix, Mary and John, all gylt with the sun and the moon also, the backside whereof crimson velvet"; at Winchester one of gold and four of silver gilt; two of gold at Modbury, Devon; and one of "parcel gilt with pictures of ivory" at St. Dunstan's-in-the-East, London. Paxes of ivory were found at Hynxhell, Kent, with a handle of silver, at Dartford, in the same county, with a "bonde" of silver, and at Send, Surrey.

Examples in wood were frequent. At

* See *Hist. and Antiq. of Thame, Oxon.*

Chertsey, Surrey, one had a "crucifyx of sillver upon it." Several such are described in the Lincolnshire inventories as being burnt. A pax of brass was found at Brimpton, Berks, and of glass at Migeam, in the same county; at Morley, Derbyshire, of wood and glass; at Wytnashe and Uston of glass and lead. The pax at St. John Bowe, Devon, had a "fote and a berall glass," while at St. Magnus, London, they had "a cloth with a blew stone of glass."

Paxes of glass were often things of value and beauty, as the "pax brede of Glas undur peynted" (*i.e.*, in imitation of enamel) mentioned in an inventory inscribed on the fly-leaf of a fifteenth-century psalter, or the pax of "amell [enamel] and bras" at Estbridge Hospital, Canterbury, or the pax of glass given by Archbishop Chichele to his college, All Souls', Oxford.

Paxes of wood were also frequently enriched with paintings, *e.g.*, at St. Ewen, Bristol, in 1455, "one brood pax peynted with dyuers ymagys"; or had metal surfaces, with the image of the Crucified, etc.

Occasionally paxes of ivory had inscriptions on them. One of the three in the Liverpool Museum has the following appropriate prayer: "Da pacem Domine in diebus nostris."

The peace at times was given with a small hand crucifix, and not unfrequently with the Textus, or Book of the Gospels, which generally bore a cross or crucifix upon its cover. The Greeks kiss a cross with a painted figure of our Lord at the door of the iconostasis at the conclusion of Mass.

In regard to the use of the Textus, the author of the *Durham Rites* says: "A marvelous faire booke, which had the Epistles and Gospels in it, the which booke had on the outside of the coveringe the picture of our Saviour Christ all of silver—which booke did serve for the paxe in the masse."*

As to the disuse of the instrument of the pax, we have no definite information.† Le

* *Durham Rites* (Surtees' Society), p. 7.

† Article III. of Bishop Bonner's (1554) Visitation Articles asks: "Item, whether there be a pax in the church, not only to put people in remembrance of the peace that Christ bequeathed to His disciples, but of that peace that Christ by His death purchased for the people; and also of that peace which Christ would

Brun, in an interesting disquisition on the subject, says in a note that it fell into desuetude in consequence of quarrels about precedence which arose among the people. This theory is curiously enough upheld by the testimony of our own Chaucer, who in his "Parson's Tale" tells how the proud man "awaited to sit, or els to go above him in the waie, or kisse paxe, or be encensed before his neighbour."

By the injunctions issued in the second year of King Edward VI. to the clergy of Doncaster, the pax as a church ornament is distinctly retained. In these injunctions "the clerk was ordered at the proper time to bring down the pax, and standing without the church [choir] dore to say these words aloud to the people, This is a token of joyful peace which is betwixt God and men's conscience; Christ alone is the Peacemaker, which straightly commands peace between brother and brother."

Moreover, at the coronation of Queen Elizabeth it was used, and was one of the ornaments of the altar in the Palace at Westminster in 1565, when the Duke of Norfolk and the Earl of Leicester received the Order of St. Michael.

At Milan a prayer followed the giving of the peace, said aloud, and not in secret, as in the Roman use. But the usage has now almost wholly fallen into disuse in the Latin Church among the laity, and in several places among the clergy also, except those engaged immediately about the altar or in choir.

The curious custom of kissing the bride immediately after the marriage service has its origin in the pax. By the *Sarum* Books the priest is directed before the Communion office to give the pax to the husband, who was to convey it to the wife—*ferat sponsa, osculans eam et neminem alium*. In some places in England the priest is still expected to salute the bride with a kiss at the conclusion of the marriage ceremony.

A cake, called a Pax-cake, was customarily distributed at Lellock Church, Hants, on Palm Sunday.

have between God and man, man and man, and man to himself. And the said pax in the church to be kissed of the priest, and to be carried to the parishioners at Mass-time, in especial remembrance of the premises."

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The Antiquary's Note-Book.

CHEVAGE.

AMONGST the coarse and incredulous squibs about the prospective birth of the child afterwards known to history as the Pretender, there was one called *Two Toms and a Nat*, "On y^e Composing a Prayer for y^e unborne Prince of Wales." Reference is made to it in a recent *Athenæum* article (November 28, 1896, p. 759). There is historical evidence that under such circumstances the separate existence of an expected prince might be recognised, and the goodwill of the saints very early invoked on his or her individual behalf. In the *Wardrobe Accounts of Edward I.* (pp. 29, 30) there is, of date February 23, 1300, an entry relative to the "chevage" paid by the king and queen at the shrine of St. Thomas of Canterbury in the cathedral there. The whole sum was twelve gold florins, each worth 3s. 3d. of English money. Of these florins three were for the chevage of the king himself and three for the queen. The remaining six were "both in name of the king's chevage as for the unborn child (fetu adhuc existente in ventre regine), and in name of the chevage of said child itself." Have the mysteries of chevage in England, in its relation towards the saints, been expiscated? And what parallel instances have been found? The editor of the *Wardrobe Accounts* explained the passage by saying in the glossary, discussing *chevagium*, that "in the present case it means a commutation paid by the king, queen, and royal family for their visit to certain shrines." He cites no precedents, however, except for an entirely different sense, viz., the ordinary sense of chevage as a tribute or acknowledgment to a king or lord. Bracton gives (fol. 6b) a definition of it as a payment in acknowledgment of subjection and recognition of lordship. "Whenever men pay chevage," he says, "they are said to be under the power of their lords, and the lord's power is not loosed." Now, the question is whether that is not the true and sole explanation of the chevage at Canterbury also. Chevage was a species of homage,

accurate copy, with the exception that the words are not in the hand of the original. It is, too, considerably reduced in size."

CERTIFICATE THAT JOAN GUPPY, OF SOUTH PERROTT, IN THE COUNTY OF DORSET, WAS NOT A WITCH. 1606.

It is difficult for us to realize some of the conditions under which our forefathers lived. The idea of a witch scarcely connotes at the present time all that it originally signified. We can hardly grasp the fact that to many a poor old woman of uncouth personal mien it was a matter of life or death, or, at any rate, even in its mildest form, of submission to a grossly cruel and, at times, a disgustingly obscene ordeal. We do not intend to enter here into detail in regard to the subject, but we may observe that a great deal is to be found on the subject in Brand's *Observations on Popular Antiquities*, an old-fashioned book, which contains more valuable matter than some modern antiquaries are, perhaps, always ready to acknowledge. In that work, under the heading of "Sorcery or Witchcraft," the author cites a number of curious facts relating to witches and of belief in their malpractices, which it is difficult for us to understand the full significance of at the present day. Bishop Jewel is ordinarily regarded as one of the most learned and sensible, as well as pious, of the bishops of the Anglican Church in the era immediately subsequent to the Reformation. It is therefore somewhat startling to find the good bishop not only denouncing witches in a sermon preached before Queen Elizabeth, and complaining that they had at that time greatly increased, but seriously adding, "these eyes have seen most evident and manifest marks of their wickedness." In such a state of affairs, and with enactments in the Statute Book against them, it is not to be marvelled at that any old woman who fell under the suspicion of being a witch had rather a bad time of it. Many suffered a cruel death, while others only escaped by undergoing some horrible ordeal. There is no wonder, therefore, that any person against whom the charge was laid would do all in her power to gainsay it. Mr. William Brown, of Arncliffe Hall, Yorkshire, has very kindly sent us the following certificate that one Joan Guppie, of South Perrott, in the county of Dorset, was not a

witch. Such a certificate is, we believe, quite unique, and is therefore of all the greater interest. The date is 1606, and the original document is at the Record Office, where it is preserved among the Miscellanea of the Exchequer 17. It is as follows:

[*Miscellanea of the Exchequer 17.*]

To all Christian people to whome this presente certificate shall come wee the parishioners of South Perrott in the county of Dorset [where] Johane Guppie, the wifie of Thomas Guppie, nowe dwelleth and of Stoke Abbott where the said Johane was borne [and of oth]er parishes neere theer aboutes whose names are herevnder written send greetinge in our Lord God. Knowe ye that wee the said parishioners and inhabitants of the said places and thereaboutes dooe by theis presentes signifie affirme and declare that the said Johane Guppie duringe all the tyme of her aboade and dwellinge in South Perrott aforesaid and before her cominge theer hath did and doth behave herself in all thinges well and honestlye and never did to our knowledges or as wee have ever heard eyther hurte or damage to anye person or persons whatsoever by waye of enchantmente sorcerye or witchcrafte nor was ever accompted reckoned or knowen to be a woman that ever could vse anye such thinge or to be a woman of that sorte condicon or qualitie, but contrariwise she hath donne good to manye people aswell in curinge of dyvers peoples woundes and such like thinges as in drenchinge of cattell and such like exercises and alwayes hath lyved of good name and fame wthout anye spott or touch of enchantment sorcerye or witchcrafte. All w^{ch} wee the parties herevnder named and menconed shall and wilbe alwayes readye to affirme and maynteyne whersoever and when wee shalbe called therevnto. And in wytnes wherof wee the said parishioners and inhabitants have herevnto subscribed our names and sette our signes markes and seales. Yeaven the twoo and twentieth daye of Julye in the yeares of the raigne of our soveraigne lord, James by the grace of God Kinge of England Fraunce and Ireland the ffourth and of Scotland nyne and thirtieth defendor of the ffayth etc.

[Seals gone. About thirty signatures, many with marks and many illegible.]

Publications and Proceedings of Archæological Societies.

PUBLICATIONS.

The *Archæological Journal* for March, 1897 (Vol. LIV., No. 213), has reached us. It contains four important papers. The first of these is by Dr. J. Wickham Legg, and is on the Queen's Coronation Ring, which is illustrated, as are those of King William IV. and his consort Queen Adelaide, and that of Queen Mary II. This paper is supplementary to the former one on the Consecration of the English Kings, in which Dr. Legg described the ceremonies of the coronation and the regal vestments. The latter, it may be remembered, were exhibited at the time by the gracious permission of the Queen. The coronation ring was not exhibited on the occasion referred to, as it never leaves the Queen. Her Majesty has, however, allowed it to be photographed, and Dr. Legg, in presenting copies of the photographs to the Institute, read the paper which is the first of those in the current issue of the *Journal*. The second paper, which is well illustrated, is on Family Portraits at Pompei. It is by Mr. H. P. Fitzgerald Marriott, to whom our readers were lately beholden for an account of the five-storied houses at Pompei. The third paper, by Mr. Bunnell Lewis, is on the Antiquities of Arles, and it is followed by an elaborate paper on the Benedictine Abbey of Gloucester by Mr. W. H. St. John Hope, whose great learning on English monastic arrangements is brought into useful service. Although there are only four papers, they occupy some 120 pages between them, and from their importance render this number of the *Journal* of exceptional interest and value.

PROCEEDINGS.

At the meeting of the SOCIETY OF ANTIQUARIES OF NEWCASTLE-UPON-TYNE, held on May 26, the commendation of the council to send a special letter of thanks to every exhibitor at the recent exhibition, and to forward a copy of the catalogue when ready, was agreed to by acclamation.

Mr. Knowles said he had experienced pleasure and instruction afforded by the recent successful plate exhibition, which was a very representative collection of ecclesiastical, domestic, and guild plate of Newcastle make, and ably arranged by the committee who had the matter in hand; he thought the thanks of the society were due to the members of the committee, and therefore moved that the thanks of this society be tendered to the committee, with the hope that the catalogue yet to be published of the exhibition might be as full and complete as possible.

Mr. R. O. Heslop read the following letter, which had been addressed to him by Mr. Perrin, reporting some discoveries near Newburn: "I find it will not be possible to verify, in time for the antiquaries' meeting, all the particulars of the Newburn discoveries that I should like to have laid before you; but I certainly think that as a society you should send a deputation to see what is going on, and endeavour to secure some relics of so interesting an event as the

famous battle. Several months ago I secured one of several musket-balls that came from the quarry in a load of sand. It is almost spherical, and measures from $\frac{3}{4}$ inch at its shortest diameter to $\frac{7}{8}$ inch at its longest diameter. The material of which it is made is cast-iron of a fine close-grained quality. On a recent visit to the quarry, I examined a number of bones of horses and men, principally thigh bones and parts of skulls, and imagine, without having much practical knowledge, that they belonged to men of small stature. One of the skulls, whose crown fell back almost immediately from the eye sockets, betokening a man of an extremely low type. These bones lie *in situ* immediately below the surface of the ground, at the extreme top of the quarry, and in the ordinary course rattle down among the stones. If a trench was cut at the surface, no doubt some good specimens might be secured. I am sorry I am unable to give you more valuable information, but hope that a hint will be sufficient to cause the Society of Antiquaries to take occasion by the hand."

Mr. Bates said there was no great slaughter of Scots at Newburn, and therefore thought that if a cranium were sent to Dr. Greenwell he would tell them that the interments were much earlier than the seventeenth century, and probably the remains were of Picts, not of Scots. Except for the find of cannon-balls, no accoutrements were discovered. So far as he remembered, the parish registers of Newburn for the Civil War period give no indication that a larger number of burials took place than usual. Soldiers who fell at Newburn fight would, beyond a doubt, be given Christian burial, and not allowed to rot on a hillside. He thought the society should take some action regarding the discovery.

The matter was left in Mr. Bates's hands.

Mr. Bates then read a paper on "Winwidfield: the Overthrow of English Paganism." He said this battle, one of the most important in English history, was fought on Sunday, November 15, 655. It finally decided the strife between the creeds of Christ and of Woden. The deaths of Kings Edwin and Oswald were avenged on their destroyer, Penda of Mercia, the aged champion of the gods of the north, and the triumph of Northumbrian Christianity was definitely assured. The church and village of Bamburgh had been burnt, and King Oswi had fled to the city of Juden. This appeared to be the same as Ejudensca, situated at Inveresk, in the middle of the fine bay on the south side of the Firth of Forth. A recent correspondent had declared that the Roman masonry discovered there was finer than any to the north of York. It was in vain that King Oswi gave up to Penda all the treasure he had with him. The stalwart heathen vowed the destruction of every Northumbrian, young or old. Then placing his trust in Christ, Oswi issued from Juden with his son Aelfrid at the head of a small army, and fell by night on Penda's host as it lay encamped on the Winwid, with the result that the heathen were utterly overwhelmed, more of them perishing in the swollen stream than on the field itself. Bede says that the battle was fought in Loidis, one of the old names of Lothian, and there is every reason to suppose that the exact place was at Stow, in Wedale, on the banks of the Gala Water. Castell Guin here was the legendary scene of one of

King Arthur's battles, and either traditions had confused Oswi with Arthur, or history had repeated itself. Arthur is said to have sallied forth from "Jerusalem," by which Caer Juden (as if the city of Judea) was no doubt meant. Fragments of the figure of the Blessed Virgin, said to have been painted on his shield, were long preserved in the church at Stow, and other traditions relating to a great defeat of a heathen host attach to a place. The names of Castell Guin and Wedale make up that forgotten river the Winwid.

Mr. Heslop expressed his personal gratitude to Mr. Bates for the papers, of which this was one dealing with the extremely difficult subject of the Saxon occupation of the North of England, and he expressed the wish of himself and others that the series would be continued and further light thrown, as everyone who has hitherto studied the period must have found the difficulty, almost the impossibility, of unravelling the tangle.

The motion, on being seconded, was carried by acclamation.

Mr. W. H. Knowles followed by reading a paper, giving the architectural history of the interesting and almost complete tower in the churchyard at Corbridge. The paper was fully illustrated by plans and sections, and will be printed in the *Archæologia Eliana*.

Mr. Bates, in moving a vote of thanks to Mr. Knowles, doubted whether the tower in question was that of the vicar, as it had been for so many centuries the property of the Percy family, who now owned it.

Mr. Blair (one of the secretaries), read a communication from Mr. Haverfield on the new inscription discovered on April 28, 1897, near to the smaller east gateway of the station at Chesters (*Cilurnum*), and which was briefly described in the *Antiquary* of last month.

At the June meeting of the ROYAL ARCHÆOLOGICAL INSTITUTE, Mr. H. W. Seton-Karr exhibited a large series of flint implements from the lost flint mines in Egypt discovered by him in November last in the eastern desert between ten and thirty miles from the Nile in the Wady-el-Sheik district. Many of the implements, he said, are new to science. The mines resemble ruined cities, and have a central workplace, where most of the objects were found. They consist of flint ornaments, truncheon-shaped implements, clubs, axes, javelin-points, sickles, and variously shaped knives. He also exhibited flint implements found during the last expedition to East Africa. Mr. Seton-Karr discovered a long low hill in a plain, which may have been a paleolithic city, judging by the thousands of large weapons he found in a perfect condition. It is situated near Jalels, about a hundred miles from Berbera. This is the first instance of such a discovery, and the first time prehistoric implements have been found in tropical Africa, and the discovery may, it is thought, throw much light on the question of the original home of the human race.

A paper by Lord Dillon, President, and Mr. W. H. St. John Hope was read on the contents of an inventory of cloths of arras and other tapestries, beds, vestments, and books for the chapel, silver vessels,

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etc., books, garments, arms and armour belonging to Thomas of Woodstock, Duke of Gloucester, K.G., and seized in his castle of Pleshy, in Essex, December 13, 21 Richard II. (1397), with their values, as shown in the accounts of the escheator for the counties of Essex and Herts.

Mr. James Hilton, F.S.A., read a paper on the Coronation Stone at Westminster Abbey, giving an outline of the story attached to it as related by Holinshed in his *Chronicles*, circa 1577, and gathered by him out of earlier Scottish legends and records, which say that the stone came from Palestine to Egypt, and was carried to Spain, Ireland, and Iona. The particulars as related gained implicit belief in Scotland, involving as they did a prophetic Latin couplet that the Scottish reign should follow the destination of the stone. The paper then recited the views of modern investigators and critics, showing that the early story is fabulous down to the time when a certain stone found its way to Dunstaffnage Castle, in Argyllshire, where for a considerable period it was used as the seat of the Scottish kings, who were crowned there. The stone was conveyed for similar use and better preservation to Scone, in Perthshire, by King Kenneth, circa 834 A.D., and, as it is said, the prophetic verses were by his order engraven upon it. In the year 1296 Edward I., King of England, removed the stone to Westminster. The inscription is quoted in a chronicle written as early as 1389, or nearly two centuries before the birth of James VI., in whom is claimed the fulfilment of the prophecy, and since his time, and probably much earlier, sovereigns of England have been crowned when seated on it. Geological evidence shows that the stone is of Scottish origin. The paper brought together for the first time all that appears in scattered sources for or against the story, whether of fable, legend, or fact. A very curious light is thrown on the prophetic character of the Latin couplet by a tract in the British Museum library, dated 1681, wherein the words are printed as a chronogram, involving the date of the birth of James VI., the first of the Scottish race to reign over England, a document hitherto unnoticed by the writers on the subject of the coronation stone. Mr. Hilton puts it on record for whatever it may be worth. It certainly is not a prediction written after the event. The paper concludes with remarks on the present condition of the coronation chair.

THE EXHIBITION OF PLATE BEARING THE HALL-MARKS OF THE NEWCASTLE GOLDSMITHS' COMPANY.

[NOTE.—The recent exhibition of Newcastle plate was so successful in every way that we hope it may be followed in other localities by similar exhibitions of provincial plate. We have thought it well to give a detailed account of it in our pages, and for this purpose we venture to borrow verbatim the excellent report which appeared in the "Newcastle Chronicle" of May 20 and 21.]

"Widespread interest is being taken in all parts of the North of England in the exhibition of Newcastle plate held under the auspices of the Newcastle Society of Antiquaries, which was opened to the

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public yesterday, in the Black Gate Museum. There are in the collection exhibited over 300 separate pieces of plate, each possessing, in the eyes of the antiquary, intrinsically an interesting history, and many having, beyond this, a record of ownership or manufacture even more pregnant with human interest. But beyond this, the exhibition possesses a general interest from an æsthetic and artistic point of view. If only as an elevator of public taste, the exhibition of to-day, to-morrow, and the next day, should be deemed a valuable means of instruction. The philosophy of the exhibition, indeed, is the feature likely to have the most widely extended results, at a time when so many shop windows and domestic side-boards are filled with meretricious electro-plate, flashy and over-ornate. Silver and gold, from their intrinsic value as precious metals, call upon those who work in them to exercise the most economy in using them, and to effect this a special mode of construction is resorted to, widely different from the principles observed by those who work in the common materials of clay or glass. The precious metals are at all times worthy materials for the manufacture of works of art, and, in view of their great durability, it is of the highest importance that the objects created should be well considered both as to the utility of their design and the beauty of their form. The principal danger which besets the products of the goldsmith's and silversmith's art is the temptation which many rightful owners have of consigning them to the melting-pot, and the attraction, in the direction of unlawful possession, which they provide for the thief. To this may be attributed the increasingly great popularity which cheaper and consequently less artistic productions in electro-plate now enjoy. In view of the greater longevity of articles fashioned out of solid metal, it becomes of the highest importance to impart to them beauty and dignity of form, richness of design, intricacy and delicacy of cunning detail, and a general refinement of effect, so that they may long be considered with admiration and be repeatedly enjoyed by all who behold or use them. The defect of modern plate is chiefly its shoddy character and the subordination of utility of construction to florid ornamentation. This is commonly seen in silver and gold vessels bearing handles or spouts, and it is curious how rarely such vessels are designed as they should be. A pound weight is easily lifted, but when applied to the shorter end of the steelyard it will balance a hundred-weight. If this principle is applied to a teapot which actually weighs but little, the teapot may yet be very heavy to lift, and in nineteen cases out of twenty silver jugs and teapots are so designed that they are in practice lifted only by a force that would be capable of raising two or three such vessels if only the principle of the steelyard was not acting against the person using the vessel. Another common error is noticeable in many vases and similar vessels covered with figures in high relief, the groups of which do not follow the line of the vase, but appear as irregular projections from it. If figures or other ornaments are beaten up on the surface of a vessel, they should not be allowed to destroy or mar its general contour. These are but a few of the considerations which become prominent in comparing the art of the silversmith of the present day, directed to meet the modern taste for the maxi-

mum of show with the minimum of substantiality, with the more solid and artistic workmanship which prevailed in the time of our forefathers of the last century. The present exhibition, however, is one exclusively of Newcastle plate, from the earliest date up to the year 1800, and thus several important offers by collectors to lend for exhibition examples of old plate otherwise extremely interesting have had to be declined. But Newcastle was so long an office for assaying and hall-marking plate that even of its own products there exist so many and so handsome specimens that it is probably all the better and more useful in purpose that the restriction of the exhibits to locally-marked plate was made.

"We may supplement our remarks last week on one of the greatest makers of Newcastle plate during the last century, Isaac Cookson, to wit, by some further interesting details. It has commonly been supposed, even by members of this particular family, that the Cooksons of Whitehill and Meldon, who during the present century have been one of our best known Northumbrian and Durham county families were the direct descendants of Isaac Cookson, the Newcastle goldsmith. Researches, carried out during the preparations for the present exhibition, and now first set out in print, have shown accidentally and somewhat unexpectedly that such was not the case, but that they were descended from another branch of the same family. The Cooksons of Meldon are directly descended from the Cooksons of Penrith, who were the ancestors in the female line of Wordsworth the poet. One of the arguments in support of this is furnished by Mr. George Watson, of Penrith, who, in a paper on 'Notabilia of Old Penrith,' finds in the registers of the old Cumbrian town the regular recurrence of established families of Cooksons in 1639. There were, however, Cooksons in Penrith forty years before, as the following entries show: '1597, Janet, wife of William Cookson, buried; 1599, William Cookson and Elizabeth Cookson, married; and 1600, William Cookson, buried.' Mr. Watson thinks that this William Cookson was the father of the three Cooksons, William, Lancelot, and Anthony, who appear, in 1639, to have been established in the town. Between 1639 and 1742 no fewer than sixteen William Cooksons appear in the registers as fathers of families. In the middle and latter part of the last century there were two William Cooksons, first cousins, and both leading townsmen of Penrith, one a grocer, the other a mercer. The latter was the maternal grandfather of William Wordsworth, the Poet Laureate (and was also a grandson of the William Cookson who married Alice). William, the grocer, was a son of William Cookson, the eldest son of William and Alice Cookson, and was a nephew of Isaac Cookson, the merchant, of Newcastle.

"Much has been written, and much suggested, as to the identity of Isaac Cookson, the well known Newcastle silversmith, and it has proved somewhat difficult and involved much careful research to establish beyond reasonable doubt that some of the conclusions hitherto arrived at are erroneous, and that, though a connection, he was only collaterally a connection of the Cooksons of Whitehill and Meldon. The following facts have all been verified, in most instances by direct reference to original documents. Let us go

back to the grandfather of William, the grocer, who was William Cookson of Penrith, who died in 1712. His wife was named Alice, and he had several sons and daughters; but, for the present purpose, it is necessary to refer to only two of them. Their eldest son was William, baptized in 1668, and their second son Isaac, baptized in 1679, who was a merchant in Newcastle. The eldest of these two brothers, William Cookson the younger, married Esther, and by her had, with other children, a son Isaac, baptized August 30, 1705. His wife died the following month, and he married secondly Susannah. It was this son Isaac who was the Newcastle silversmith.

"Isaac, the merchant, son of William the elder, settled in Newcastle, and married Hannah Belton, by whom he had a son named John. This Isaac died in 1744, and his widow Hannah died in 1760, the remains of husband and wife being interred in St. Nicholas's Church. This Isaac, the merchant, purchased considerable property in Newcastle and erected a spacious mansion, and was succeeded by his son John, believed to be an only child. The latter in 1745 purchased the estate of Whitehill, near Chester-le-Street, marrying Elizabeth, eldest daughter and co-heir of Thomas Ludwige, of Whitehaven, and having issue (among others) Isaac Cookson, of Whitehill. This latter had seven sons, including John, of Whitehill; James, colonel in the army; and Isaac, of Meldon Park. William Cookson the elder, who died in 1712, in his will, proved at Carlisle in that year, refers to all his children, and by it he bequeaths, *inter alia*, to his 'son Isaac Cookson, living at Newcastle-on-Tyne,' five pounds to buy a ring, and one pound to his wife, Hannah, for the like purpose. This clearly identifies Isaac the merchant who married Hannah Belton.

"The books of the Newcastle Goldsmiths' Company show only one Isaac Cookson as a member of that guild, and indicate that in 1720 Isaac Cookson, son of William Cookson of Penrith, gentleman, was bound an apprentice to Francis Batty, silversmith, paying the unusually large apprenticeship fee of £35, while in 1727-28 Isaac Cookson was made free of the guild. On May 23, 1734, Isaac Cookson, of Newcastle, silversmith, married Susannah Gilpin—this connecting him with the Gilpin family, the great Puritan preacher of Newcastle, formerly Presbyterian Rector of Greystoke, being their ancestor—at Trinity Church, Whitehaven, and in 1737 Esther, their only child, was born, Susannah being buried at St. Nicholas' on May 10, 1746, while her husband was buried at the same church on August 22, 1754. The next month, at York, letters of administration were granted to William Bowes, who was appointed curator of Esther Cookson, the only daughter and sole next-of-kin of Isaac Cookson, of Newcastle, the silversmith. No plate has ever been found with Isaac Cookson's mark dated before 1728 or after 1754-57. After his death the business was carried on by John Langlands, his former apprentice and journeyman; and in 1758 Esther Cookson, having attained her majority, took out letters of administration *de bonis non* of the estate of her father as daughter and sole next-of-kin. Isaac Cookson, the silversmith, therefore, who died without male heir, seems clearly to have been the nephew of the Isaac Cookson, the merchant, who was the

ancestor of the Cooksons of Whitehill and Meldon. William Cookson, the father of the silversmith, is described as a brazier, but in his son's indentures as a gentleman; it appears that, although a brazier by trade, he had attained a considerable position, for he was also concerned in coal and iron works, being, with his father and brother, a pioneer in the iron trade of Cumberland and Tyneside.

"The Black Gate Museum, yesterday, was visited by an eager and greatly interested throng of ladies and gentlemen for the purpose of inspecting the large and varied collection brought together from all parts of the North of England, and it soon became obvious that all the requirements of the promoters had been satisfied, for, while they had an excellent collection of varied examples of the work of as many as possible of the Newcastle Guild of Goldsmiths, they had also succeeded in awakening a surprising degree of interest in the general public. From an antiquarian standpoint the success of the exhibition has been complete, for nearly all the working silversmiths of Newcastle up to the close of the eighteenth century are represented by examples, and many of the better-known makers in a large way of business are abundantly in evidence through their work. Every separate piece is adequately and succinctly described by means of a card containing the name of the maker, the period in which he flourished, and the actual or probable date of the plate, as well as the exhibitor's name. But beyond these particulars the pieces themselves often bear curious inscriptions, interesting monograms or coats of arms, or other features of peculiarity whereby may hang an interesting tale. Probably the first thing to strike an observer would be the fact that, of the 360 pieces of plate shown, more than one-third is ecclesiastical in character, while another striking trait of the exhibits is the predominance of the names of the great makers, and these only of a comparatively recent date. Though the Newcastle Goldsmiths' Guild existed early in the fifteenth century, none of the plate which they made is known to have come down to us, and the earliest known piece of Newcastle plate—at any rate, the oldest in the collection on exhibition—is the portion of Communion plate from Ryton Church (consisting of cup and paten), dated 1664, the work of John Wilkinson. Other plate may be older, but is dateless; this is the oldest known which bears a date mark. Very few other specimens bearing John Wilkinson's mark are believed to be in existence. The most frequent name attached to the seventeenth-century plate exhibited is that of William Ramsey, who worked from about 1656 to 1702, and whose mark appears upon a great quantity of ecclesiastical plate. An exceptionally interesting sample of his work in the exhibition is the large flagon from Sawley Church, near Ripon, which apparently formed part of the Corporation plate of Newcastle. At any rate, it is embellished with the arms of the town, and bears the date-mark 1670, and has engraved upon it the name of Thomas Davison, mayor. But it also bears the inscription: 'The gift of Edward Norton, Esq., Mr Philip Lauder, Mr. William Kay, and ye Revd. Thomas Kay to ye Chapel of Sawley, 1756.' This was nearly a hundred years before the Newcastle Mansion House sale, and it is a puzzle even to the experts how it came to be

transferred from the custody of the Corporation to its present ecclesiastical owners. An interesting bit of local history must attach to the flagon if it could be known. Further fine examples of William Ramsey's work are to be seen in the loans of church plate from St. Nicholas' (Newcastle), St. John's (Newcastle), Durham, Boldon, and Rose Castle Chapel, Cumberland. Much of the secular plate on exhibition also bears his mark. Two handsome flagons from St. Mary's, Gateshead, bear the mark of another prominent seventeenth-century goldsmith, John Dowthwaite.

"The local clergy have responded most heartily to the committee's invitation to lend their church plate, and so this section is exceptionally complete, embracing examples of all dates from the earliest known to the end of the last century, fine contributions having been received from St. Nicholas', All Saints', St. Ann's, St. John's, Newcastle, St. Mary's, Gateshead, and other churches in the district. In the secular section the most notable contribution is that of Mr. Thomas Taylor, of Chipchase Castle, who has sent a very fine collection from his large store of old plate, including some pieces of very early secular plate. Probably the two most handsome of these are a parcel gilt tankard on three ball feet by William Ramsey, *circa* 1670, and a loving cup and cover by John Langlands, 1769. Mr. Taylor's nearest competitor amongst the collectors is Mr. L. W. Adamson; while Mr. J. R. Carr-Ellison, Miss Reed (of Old Town), Major Widdrington, Mr. W. Ord (of Nunykirk), Miss Allgood (of the Hermitage, Hexham), and others also contribute rare and handsome pieces of plate, and not the least interesting section of the exhibition are the massive pieces lent by the various guilds in the North of England."—*Newcastle Chronicle*, May 20.



Continuing the report on the following day, the writer says: "Yesterday, the exhibition of old Newcastle plate, held in the Black Gate Museum, Newcastle, under the auspices of the Newcastle Society of Antiquaries, was visited by many collectors and other interested ladies and gentlemen. It must have struck many who have seen the handsome collection there gathered together from many parts of the North of England that almost the only pieces of Newcastle Corporation plate exhibited have been lent, not by the Corporation, but by the vicar and wardens of Sawley Church, near Ripon (who possess in a fine flagon the oldest example extant of Newcastle plate), by Mrs. Aubone Potter, who showed two butter boats, and by Mrs. Demay, her sister, who showed a similar piece. The old Corporation of Newcastle had at the beginning of this century a very fine collection of plate, much of which was of Newcastle make, but at the time when the new Newcastle Town Council, under the provisions of the Municipal Corporation Reform Act, came into office, some eighteen months before the beginning of the Queen's reign, all the old Corporation plate was sold and dispersed to various parts of the country, an act of utter vandalism from an antiquarian standpoint, so that, although they retain a few relics of their ancient grand stock of silver, the present Corporation of the city do not possess one single piece of very old plate

that was made by a Newcastle silversmith. Dr. L. W. Adamson was another exhibitor of silver formerly belonging to the Corporation in the shape of a number of spoons and dessert-forks. The same gentleman showed a series of engraved spoons by various makers illustrative of the work of the early part of last century.

"After the church plate, the largest feature of the exhibition—which, by the way, closes to-day—the old guild plate is the most important section, and almost the finest tankard shown is one belonging to the Tanners' Company of Newcastle; it is the work of John Ramsey, jun., bears the date of 1721, and has engraved upon it the arms of the company and the names of the stewards for 1723. The Drapers' Company of Durham show a wine-cup by John Dowthwaite, dated 1671, and a very fine tankard of about the year 1700 by Eli Bilton. The Carlisle Tanners' Company have a tankard by John Ramsey, given to the guild by the Bishop of Carlisle in 1701, and this is one of the few pieces made when no one had a right to mark plate in Newcastle, so that, while bearing the maker's mark, it does not show the Newcastle assay mark. Mr. Thomas Taylor, of Chipchase, occupies a case all to himself with a choice selection from his large and valuable collection. This includes an old wine-cup by John Wilkinson, dated *circa* 1664; a small porringer with Chinese decoration, by Abraham Hamer, *circa* 1690; a fluted porringer, by Eli Bilton, *circa* 1696; a fine old cleft-ended spoon by William Ramsey, *circa* 1686; and an unusually fine flagon by Jonathan French, 1721, as well as a handsome pair of sugar-casters and a pair of beautifully-worked rose-water ewers. The coffee-pots are a most attractive and interesting feature of the show, Major Widdrington, Miss Reed (of Old Town), Mr. James Dand, and Mr. John Watson being exhibitors. Dr. L. W. Adamson shows a fine double-handed cup and a cover by Thomas Partis, 1721, and an octagonal-shaped teapot and stand by Langland and Robertson; while other handsome tea-kettles include two of Mr. Carr-Ellison's made by Isaac Cookson, one dated 1732 and the other 1751, showing a marked difference of style. Mr. Ord, of Nunykirk, has lent a very fine sauce-boat, with a dragon's head for a handle and lions' heads for feet, made by Isaac Cookson in 1746. Miss Allgood, The Hermitage, shows two candlesticks by John Langlands, *circa* 1760, the only pair of candlesticks of old Newcastle make met with in the exhibition. The successful exhibition has highly pleased the antiquaries who promoted it, and interested large numbers of visitors from all parts of the district, while it has certainly increased the zest of collectors for old Newcastle plate.

"Perhaps it will be useful to give here a chronological list of Newcastle goldsmiths from the earliest time for which examples are known to exist up to 1800, which is the most recent date of works comprised in the exhibition: William Ramsey, 1656-98; John Wilkinson, 1658 to *circa* 1670; John Dowthwaite, 1666-73; Francis Batty, sen., 1674-1707; Eli Bilton, 1683-1712; Robert Shrive, 1694 to *circa* 1702; Thomas Hewitson, 1697-1717; Abraham Hamer, *circa* 1690; John Ramsey, 1698-1707; Richard Hobbs, 1702-18; Jonathan French, 1703-32; John Younghusband, 1706-18; Francis Batty, jun.,

1708-28; James Kirkup, 1713-52; John Carnaby, 1718-33; Robert Makepeace, 1718-55; John Ramsey, jun., 1720-28; William Dalton, 1724-67; George Bulman, 1725-43; Isaac Cookson, 1728-54; Thomas Makepeace, 1729-38; John Kirkup, 1753-74; Langlands and Geodrick, 1754-56; John Langlands alone, 1756-78; Langlands and Robertson, 1778-93; James Crawford, 1763-95; Samuel James, 1763-65; David Crawford, 1763-95; John Jobson, 1771-76; James Hetherington, 1772-82; Stalker and Mitchison, 1774-84; John Mitchison, 1784-92; Pinkney and Scott, 1779-90; Christian Reid, 1791-1800 and on; Thomas Watson, 1793-1800 and on; John Langlands, jun., 1793-1804; and John Robertson, 1796-1801. The following goldsmiths living in other towns assayed plate at Newcastle: Thomas Partis, Sunderland, 1720-26; William Partis, ditto, 1735-59; William Beilby, Durham, 1739-61; Samuel Thompson, ditto, 1750-85; and Anthony Hedley, ditto, 1789-1800 and on. Isaac Cookson, John Langland, and Langland and Robertson were the largest makers of Newcastle plate of their day, and consequently a greater quantity of their plate remains to us, so that very many of the specimens exhibited are their work. There are fewer examples of the other makers shown, but altogether the collection is a most comprehensive and interesting one, as it is one well illustrating the progress and development of the craft in Newcastle."—*Newcastle Chronicle*, May 21.

At the concluding meeting of the session of the GLASGOW ARCHAEOLOGICAL SOCIETY Mr. John Orr exhibited the upper stone of a quern found near Glasgow Green, and perforated stones found in the Clyde, near Rutherglen Bridge. The exhibits were described by the Chairman (Dr. David Murray). Mr. F. R. Newberry exhibited a lease of the lands of Dryslwyn, Carmarthenshire, 1593, by T. Etherington Cook. Mr. Macgregor Chalmers read a paper on the "Vaulting of the Lower Church of Glasgow Cathedral," in which he subjected the theory promulgated recently by Mr. T. L. Watson to a searching criticism. A careful examination of the building showed that there was no evidence that there had been any intention to carry out any design other than that existing in the centre aisle. It was found that mouldings which were described as late insertions and of late date were actually wrought on the same stone as mouldings described as of early workmanship, and it was found that the early thirteenth-century walls were designed to carry vaulting ribs which were now claimed as after-thoughts of 200 years later. The new plan proposed and described as the plan originally designed was very commonplace, and was quite unworthy of the genius of the architect who devised such a structure as the cathedral. The fact that the lower structure was a church, and not an ordinary crypt, had been overlooked, as well as the significant character of the shrine of St. Mungo. The evidence of the building left no room for doubt that whilst some part of the work betrayed want of skill, the present design was that originally projected. Professor Ferguson exhibited some English receipt books of the sixteenth and seventeenth centuries.

The annual meeting of the WILTSHIRE ARCHAEOLOGICAL SOCIETY will be held this year at Bradford-

on-Avon, on July 27, 28, and 29. The two days excursions promise to be very interesting. The 27th will be devoted to the sights of Bradford itself—the famous Saxon church of the eighth century, the parish church, bridge, and remarkable Barton Barn. On the 28th the Society will cross the border into Somerset, visiting the interesting church and fine old manor house of Westwood, the well-known inn at Norton St. Philip, Farleigh Castle, and Hinton Charterhouse. The 29th will be a rather long day, beginning with the church of Broughton Gifford and the old house at Monkton, the two houses at Beancroft, Melksham Church, Seend Church, the very remarkable early timber house at Keovil, and the Elizabethan manor house and church, finishing up, if time allows of it, with the church of Steeple Ashton, a late but fine example.

THE SHROPSHIRE ARCHAEOLOGICAL SOCIETY recently held its annual meeting at Shrewsbury, under the presidency of Lord Kenyon. There was a very large attendance of members and their friends, some 200 persons being present. The report referred to overtures that had been made in the direction of an amalgamation between this Society and the neighbouring Powysland Club, to a scheme that had been broached for printing the earlier Shropshire marriage registers, and to the assistance given by the Society to the loan exhibition at the recent Church Congress. It also stated that the council were contemplating the possibility of holding a similar loan exhibition of objects of historical interest relating to Shropshire on a larger scale next year. The balance-sheet showed a deficit of about £19. The special feature of the meeting was an illustrated lecture by Mr. D. H. S. Cranage, F.S.A., on "A Mediæval Abbey, with special reference to Shropshire Religious Houses."

Reviews and Notices of New Books.

[Publishers are requested to be so good as always to mark clearly the prices of books sent for review, as these notices are intended to be a practical aid to book-buying readers.]

THE ARCHITECTURE OF THE RENAISSANCE IN ITALY. By William J. Anderson. Cloth, 8vo., pp. xviii, 155. London: B. T. Batsford. Price 12s. 6d.

This is, in our opinion, an exceptionally valuable and well-written book on Italian Renaissance architecture, and it is copiously illustrated with more than fifty plates and a number of other illustrations in the letter-press. The scope of the work may, in part, be gathered from the concluding paragraph of the preface, which is as follows: "English writers who treat of the Italian Renaissance architecture by a curious process of unnatural selection, concern themselves chiefly with the later periods. Ferguson, for instance, in his notable *History of Modern Styles of Architecture*, devotes the greater part of his criticism and about half of the illustrations to the works of the

time of Vignola and thereafter, while the history in Gwilt's *Encyclopedia of Architecture* contains not a single word which would lead one to believe in the existence of one of the buildings described in Chapter III. of this book. In view of this, I have been led in another direction, and while relegating Vignola and Palladio and the barocco school to the last chapter, have devoted four-fifths of the space at my disposal to the early and culminating periods—a division that appeared to me to be most advantageous for purposes which are more descriptive and historical than critical."

The result of this is that in Mr. Anderson's book the English reader has placed before him, we think for the first time, a wider range of view of Italian Renaissance architecture than has previously been the case. Mr. Anderson writes, too, with a ready pen, and in a pleasant readable fashion, while the excellent illustrations, which figure on nearly every page, bring the various features which are described before the reader's eye. Those who have been nauseated with a surfeit of the jejune Gothic of modern English architecture will rejoice in turning over the pages of this very useful and attractive volume, on which both author and publisher deserve alike to be warmly congratulated.

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THE ORDER OF THE COIF. By Alexander Pulling, Serjeant-at-Law. Demy 8vo., with illustrations, pp. 297. London: William Clowes and Sons, Limited. Price 10s.

Mr. Serjeant Pulling's work on the *Order of the Coif*, the first edition of which was published at a couple of guineas, having been for some time out of print, the publishers have issued a new and cheaper edition of the book. As it is a very well-known and much-appreciated book, it is not necessary to do much more than refer to the issue of the new edition. One or two things are not generally known as to the order of Serjeants which may be mentioned, and the first is, that the order has never been abolished, but is merely becoming extinct, because no new Serjeants are created, no one caring to accept the status of a Serjeant-at-Law on account of the needless and vexatious disadvantages with which modern legal changes have surrounded it. As the author observes on the last page of the book, there is small inducement to apply for the coif. "Shorn of its old advantages, there is a positive discouragement to those who would otherwise desire to take this rank. There can be no question about it, that the old *status et gradus* of Serjeant-at-Law would still be preferred if it had the same just advantages as it formerly brought. The remedy for all this is very easy. Let it be provided that Serjeants and Queen's Counsel generally shall stand on an equal footing with regard to seniority, but that those who have held the high appointments of Attorney or Solicitor General shall, on quitting office, rank as *Queen's Serjeants*, with all the honour and position belonging to that appointment."

It certainly is impossible for the antiquary to view without regret the passing away of a legal office which is older than that of the judge or advocate, and which might be retained in some such a manner as that pointed out by Serjeant Pulling.

One of the most interesting chapters is that on the

costume of Judges and Serjeants. A great deal of attention has been paid to, and much has been written on, the official vesture of the clergy, but little or nothing on that of the men of law. The subject is quite worthy of more attention than it has received, and perhaps the introduction of a little legal "ritualism" into our English law-courts might not be amiss. Some return to old vesture has been made, but as the late Sir Frederick Pollock once humorously observed, the Bench and Bar seem to have gone into mourning at the death of Queen Anne, and have so remained ever since.

We are glad to welcome this new edition of Mr. Serjeant's Pulling's work.

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THE CATHEDRAL CHURCH OF OXFORD: THE CATHEDRAL AND THE SEE. Cloth, 8vo., pp. 136; THE CATHEDRAL CHURCH OF ROCHESTER: THE CATHEDRAL AND THE SEE. Cloth, 8vo., pp. 128. London: Bell's Cathedral Series. Price 1s. 6d. each.

Books of a series written by different persons must of necessity vary in degree of merit. Some will be better than others, and some will fail to reach the high standard attained by the few. We should be disposed to assign a very high degree of merit to Mr. Dearmer's monograph on the building now known and used as the cathedral church of Oxford. The see of Oxford is a modern creation of Henry VIII., but the church, within which the Bishop's see is placed, is a building of extreme interest and importance, although the fact that this is so has only been realized of late years. It is to the investigations of Mr. Park Harrison that we are indebted for the discovery which places Christ Church Cathedral in Oxford, small as it is, in the very forefront of all our English cathedrals in the point of interest and archaeological importance. It is only within the last few years that Mr. Park Harrison has established the fact that a great part of the church, which had hitherto been looked upon as rather late Norman work, is in reality of pre-Conquest date. Oxford Cathedral, therefore, is a building of the highest possible interest, for it is almost the only large church any considerable portion of which has preserved ornamental work of pre-Conquest date in its present construction. We cannot in this short note allude to the matter further. It is fully dealt with in a thoroughly satisfactory manner by Mr. Dearmer in this excellent handbook, and that is all that need be said.

We wish we could speak as well of the book on Rochester Cathedral. It has many points of value about it, but the writer seems to approve of all the modern disfigurements and alterations from which that interesting building has suffered. Tastes, of course, differ in these matters, but no antiquary can possibly agree with Mr. Palmer in approving of the demolition of the eastern windows, or the shunting about of tombs under Sir Gilbert Scott a few years ago. We have no doubt whatever that, had Sir Gilbert Scott lived, he would himself long ago have deeply and most humbly deplored, in sackcloth and ashes, the mischief he was the means of perpetrating. As to the late spoliation of the picturesque old west front, we can only remind our readers of the outcry which that act of destruction raised, leading as it did

to the resignation of all the antiquaries who were at the time on the Restoration Committee. Mr. Palmer might have found a better picture to copy on p. 31 than Coney's engraving, in a picture of the cathedral published in 1822 by the late Mr. J. C. Buckler (who died a year or two ago at the age of 100). Mr. Buckler's picture gives an excellent general view, and takes in the west front, showing the detail of the architectural features much more accurately than Coney does. Perhaps the author was afraid of giving too pleasing a representation of the cathedral side by side with pictures of it in its present naked ugliness! Anyhow, Mr. Buckler's engraving gives a good idea of the quaint, picturesque, reposeful old Kentish cathedral before it suffered from the scraping, rasping, rebuilding operations of Messrs. Cottingham, Scott, and J. L. Pearson. The exterior was then that of a comely church; now it is a perfect eyesore from almost every point of view. What with Cottingham's tower, Scott's gables, and Pearson's west front, the exterior of the church has been utterly spoilt, to say nothing of the needless havoc which the restorer has wrought inside the church.

Both these volumes are well illustrated, and are useful pocket companions for anyone visiting the churches with which they deal. That on Oxford is a thoroughly scholarly book, and while we cannot speak as approvingly of Mr. Palmer's book on Rochester, we can yet recommend it as likely to prove a convenient companion to the study of that cathedral. We hail with much satisfaction the inauguration of this capital series, five volumes of which have now appeared.

THE CONSOLATION OF PHILOSOPHY OF BOETHIUS.

Translated into English Prose and Verse by H. R. James, M.A. *Elliot Stock.*

The Consolation of Philosophy was a familiar companion of the mediæval scholar, and there is not a European tongue into which it has not been translated. The English translations have been numerous, from the time of King Alfred's paraphrase downwards; but as the last translation into our own tongue was done nearly a century ago, there was certainly room for another.

A brief poem reminds us that Annius Manlius Severinus Boethius lived in the last quarter of the fifth century, and the first quarter of the sixth. It was in his early youth that Theodoric made himself master of Italy. Boethius, who belonged to an ancient and celebrated family, was called when a young man to a public career by the conqueror, and eventually obtained the highest honours of the State, occupying a position corresponding to that of an English Premier. He was the most accomplished man of his day, being renowned alike as orator, poet, musician, and philosopher. His family life was also most happy, and his general good fortune culminated in the year 522, when his two young sons were created joint Consuls; but in less than a year he was a solitary prisoner at Pavia, in immediate dread of death, and stripped of every vestige of honour and wealth.

It was in this situation that he wrote *The Consolation of Philosophy*, wherein he represents himself as seated in prison, frantic with grief, and seeking relief for his distress in writing verses descriptive of his con-

dition. Of a sudden the divine figure of Philosophy appears, who, in a succession of discourses, convinces him of the vanity of regret for his lost fortunes, and, raising his mind to the contemplation of the true good, makes clear to him the mystery of the world's moral government.

Mr. James is, on the whole, to be congratulated on his translation, both in prose and verse. The book is pleasantly got up and excellently printed; there is given, as a frontispiece, a most interesting reproduction from an ivory diptych, which represents Marius Manlius Boethius, the philosopher's father. He wears the Consular dress and insignia of the period, holding in his right hand a staff surmounted by an eagle, and in his left the *mappa circensis*, or napkin used for starting the races in the circus. At his feet are branches of palm and bags of money, representing the prizes for the victors in the games.

CHURCH BRIEFS. By W. A. Bewes, LL.B. *Adam and Charles Black.*

It is strange that this subject has never before obtained the honour of a monograph. The late Mr. Cornelius Walford had a long essay on Church Briefs in an early volume of the Transactions of the Royal Historical Society, and the references to the question, and the lists of brief collections from particular parishes, are decidedly numerous in the publications of our provincial archaeological societies. It was high time that something authoritative on the subject should be brought out which would serve as a work of reference. On the whole, Mr. Bewes has done this necessary work well, and for the future we strongly advise the parochial historian never to write about the church briefs that may be named in the old registers or churchwarden accounts without consulting this important volume.

From Reformation days the term "brief" meant a royal warrant authorizing a collection in places of worship (and sometimes a house-to-house gathering) for a specified charitable object. There are known to be a few briefs of the time of Henry VIII., and several during the long reign of Elizabeth. Among the first warrants of Charles I. was one to the Lord-Keeper, giving him full discretion in considering petitions for charitable collections, and for issuing the necessary letters patent under the Great Seal.

During the Commonwealth collections by brief were much multiplied. From that period down to 1828, when they ceased, Mr. Bewes gives an admirable list of briefs in chronological order, with the name of place, object, amount required, etc. This catalogue, which covers about a hundred pages, is invaluable, though not quite perfect or exhaustive. The Commonwealth list might be considerably extended.

At the Restoration the number of briefs increased in a remarkable ratio, a total of fifty-one being recorded (and that not a complete one) for 1661-62. No wonder that Pepys, in his immortal Diary, complains, under June 30, 1661: "To church, where we observe the trade of briefs is come now up to so constant a course every Sunday, that we resolve to give no more to them."

The custom of farming briefs and other frauds in their collection had become so general at the beginning of last century that a special Act of 4 Anne was

passed to check the abuses. From this Act it appears that counterfeited printed copies of briefs were not uncommon, and that "there had been an evil practice in farming and purchasing for a sum of money, the charity money that should or might be collected on such briefs, to the very great hindrance and discouragement of almsgiving on such occasion." This Act provided that briefs should only be issued out of Chancery at the request of Quarter Sessions, before which court the cause had to be established on petition, and if necessary supported by oath.

Mr. Bewes has been most diligent in his researches at the Public Record Office and British Museum. It is rather curious that he seems to have overlooked the Quarter Sessions records which most of our counties have preserved of that period. Full and interesting particulars as to briefs subsequent to 4 Anne, cap. 14, can, we know, be obtained from the sessional documents of some of our shires, including plans of the churches which it was proposed to rebuild or repair by brief. Mr. Bewes modestly asks for further information, and we are sure that he will find this hint well worth following up when the time comes for issuing a new edition.

This substantial, well-printed book of some 500 pages deserves a large circulation, and we are quite certain that none of our readers who are in the least degree interested in local or parochial records will regret its purchase.



THE GENTLEMAN'S MAGAZINE LIBRARY. ENGLISH TOPOGRAPHY. Vol. ix. Edited by G. L. Gomme, F.S.A. *Elliot Stock.*

Once more we have to congratulate Mr. Gomme on the comparative speed and regularity with which these most useful volumes are issued. This volume contains the extracts relative to Nottinghamshire and Oxfordshire, and to the tiny county of Rutland.

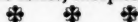
There are less than fifty pages about Nottinghamshire, which rather surprises us, as the county is in many ways of exceptional interest. There is a fairly full account of the church of Whatton, dedicated to St. John of Beverley. In this parish was born Archbishop Cranmer, and a large number of Cranmer entries of Elizabethan date are transcribed from the registers.

Full notes are given of the city of Oxford. The domestic architecture of the shire receives some attention, notably at Garsington, Marston, and Milton. The building accounts of the church of Thame, 1442-1504, which occupy some ten pages, are remarkably interesting, especially the parts relative to the building of an organ loft. A new cross of silver-gilt, with images of SS. Mary and John, cost £22, an enormous price for a parish church, for it would mean about £400 according to proportionate value of money. Has not the transcriber of these accounts made a mistake, and substituted pounds for shillings?

In the north aisle of Drayton Church is a stone inscribed: "Here lyes Thomas Gostellow, of Drayton, Gent., who died the 2d day of Dec. 1702, ætat. suæ, 70." The account given in 1831 has this curious note: "Of this gentleman a report prevails in the neighbourhood that, being of atheistical principles, he had made an agreement with a poor woman of the parish, who had imbibed the same errors, that if it were possible, whichever of them should die first, if

they found out after their decease there was a God, should make some sign to signify it. The story goes that, after he was dead and laid out, he moved his right hand upon his heart, nor could the efforts of any other person but the said woman replace it in its former situation, who did it with ease. By his own desire, he was buried at the depth of nine feet."

The little county of Rutland occupies some twenty pages. Some heraldic notes on churches in the neighbourhood of Stamford are well done. The volume is, as is usual with this series, exceptionally well indexed.



NATURAL HISTORY OF THE ANCIENTS. By Rev. M. G. Watkins, M.A. *Elliot Stock.*

Mr. Watkins, in these 250 pages, has given us several interesting chapters on the curious ideas of the ancients with regard to natural history. The opening essay is entitled "A Homeric Bestiary." The predominance of the lion in Homer's similes tends to prove that the king of beasts was at that period familiarly known in Southern Europe. Herodotus tells us that they abounded in Macedonia and Thessaly. Homer, too, was acquainted with bears, which were wrought on the mighty belt of Hercules. Wild-boars are vividly brought before us by the poet, as well as wild goats and bulls. The dogs of Homer much resemble those of modern times. They guard the sheep and swine, and hunt lions, boars, stags, and hares. They bay round the palace in Ithaca, and follow Telemachus in his walks. The Homeric household had almost precisely the same domesticated animals as are found in England at the present time—horse, ass, mule, sheep, goats, oxen, and swine. His poems abound also in allusions to fish, and birds, and insects.

Mr. Watkins, we believe, is the first to notice the poet's susceptibility to music and sweet sounds, his ear, rather than his eye, noting those reflections of Nature which he has so felicitously reproduced—such as the crowing of the cock, the singing of the lark, the warbling of the nightingale, the humming of the flies, and the chirping of the grasshopper.

The next two chapters deal respectively with Greek and Roman dogs, and antiquarian notes on the British dog. Cats, owls, elephants, horses, and wolves, form the subjects of other pleasantly-written gleanings from classical sources. There are also discourses about gardens and roses, oysters and pearls, ancient fish-lore, mythical animals, and pigmies. "Hunting among the Ancients" and "Virgil as an Ornithologist" are the titles of special chapters; whilst "The Romans as Acclimatisers in Britain" is a well-written and interesting essay on the fauna and flora introduced by our conquerors.

Mr. Watkins has lighted upon a subject that has hitherto been but seldom and most cursorily treated, and has also attained to a considerable measure of success in his way of dealing with most comprehensive questions. The volume he has produced is at once entertaining, and valuable for reference.

NOTE TO PUBLISHERS.—We shall be particularly obliged to publishers if they will always state the price of books sent for review.

It would be well if those proposing to submit MSS. would first write to the Editor stating the subject and manner of treatment.